THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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At the Theatres.

On Monday evening Mr. Wallack gave another old comedy revival, presenting for the first time in a number of years Mrs. Centlivre's The Busybody. We are indebted for these restorations of bygone plays to the failure of In His Power and the necessity for time in which to prepare the next novelty, Mr. Jones' Hoodman Blind. The occasional performance of works of this description is a good thing inasmuch as it serves to preserve and perpetuate some of the most valuable traditions of the stage and to show in what respects the modern school of playwrighting is superior or deficient in comparison with the best works of an antiquated period. The Busybody is very cleverly constructed, and written in terse, virile language, with an abundance of really comic complications, keen wit and epigrammatic philosophy. It presents a number of well-contrasted characters and typifies the manners of the time in which the scene is laid. Marplot is the fellow from whom the comedy takes its name. He is a prying, meddlesome, inquisitive individual who mixes himself up in the love affairs of Sir George Airy and Charles Gripe, young gallants who are in amatory pursuit of two fair maids, Miranda and Isabinda. These girls are jealously guarded by two old men, Sir Francis Gripe and Sir Jealous Traffick, and it is in the befooling of these crusty Cerberuses and the laying of plans by the young people with a view to eventually entering the more or less happy state of matrimony that the plot consists. Sir Francis was finely acted by John Gilbert, who excels all others in depicting the erotic old chaps of standard comedy. Harry Edwards as Sir Jealous furnished a capital companion-picture. Kyrle Bellew seemed to lack the nerve and airy gallantry associated with the part of Sir George, but he looked well and at least did not bring discredit to the cast. William Elton was miscast in Marplot, which belongs to a light rather than a low comedian. Nevertheless, although conventional, his performance was satisfactory. Ivan Shirley augmented the good impression he created in The Rivals by his acting as Charles. C. E. Edwin's Whisper was a creditable effort. The servants in old comedy are quite an important institution, and Mr. Edwin maintained the dignity of it. Annie Robe was a charming Miranda. Her business in the dumb scene was excellent. Helen Russell displayed grace and naturalness as Isabinda, while Kate Bartlett was at home in Patch. The piece was nicely put on the stage. Its performance will doubtless stimulate sufficient curiosity to make it a fairly attractive bill for a short time. It is rumored that Hoodman Blind will be brought out on Saturday week, although the management has not yet authorized any announcement to that effect.

* * *

On Monday night, at the Third Avenue Theatre, a new candidate for stellar honors in the soubrette field made her bow to a metropolitan audience. Ida Mülle, the candidate, became popular in the Metropolis two or three years ago as the Cupid in the Bijou production of Orpheus and Eurydice, which had an extended run. She is a graduate of the juvenile Pinafore in New England, being the original Josephine. She was introduced as a dramatic star in a new play called Dimples, from the pen of Howard P. Taylor. The Third Avenue was crowded with a critical audience—one of the largest first nights at that house—and Miss Mülle was given a warm reception.

Dimples is a somewhat conventional comedy, and as presented on the first-night was rather crude. Mr. Taylor has opened his tool-box and is hard at work on its improvement. It tells the story of a lad and lassie who love, but between whom a social barrier exists. Dimples is a wild, harum-scarum girl, always in mischief, and the leader in the wild sports of the village. She is socially ostracised on account of these proclivities and the poverty and calling of her father, who is a blacksmith. With all her wildness she possesses many redeeming points of character, which are understood by Arthur Grayson, the idol of the girls of the neighborhood, and he befriends her, in doing which he incurs the displeasure of Fanny Luce (his affianced), and the match is broken off. Frank Winton, a *roue*, makes proposals to Fanny, which she, in order to avenge herself upon Arthur, favorably entertains greatly to her sorrow. Arthur's father is secretly fascinated by a mining speculation in the West, and by it hopes to attain wealth and position and overcome those who despise him. He hates the name Grayson, and repels Arthur's attentions to his daughter. The father prepares to go West on his mining interests, and leaves his humble roof as his daughter retires for the night. This is a pretty scene, and rouses the sympathy of the audience. Dimples retires, folding in her arms a favorite kitten, and, prattling to her pet, falls asleep. The disrobing is modestly done, and the affecting farewell of the father to the sleeping daughter is a strong feature of the play. Arthur protects Dimples during her father's absence. He is jeered by the villagers for his interest in the girl, and incurs his father's displeasure. A plot is made to kidnap Dimples, and extort from her father the inevitable papers. A lot of complications ensue, and at last Dimples is claimed by her father, who has made a lucky mining speculation; all the villains are foiled, and Arthur, finding that he is not the son of old Grayson, wins his prize—Dimples. This is a brief outline of a plot that has many inconsistencies.

Miss Mulle played Dimples charmingly, although she was very nervous. This nervousness affected her voice. She sang several songs, including, by consent of Edward Harrigan, "Poverty's Tears Ebb and Flow," and was roundly encored. Her display of pathos surprised her friends. She was given one or two recalls, and a few flowers were thrown over the footlights. It is confidently predicted that the little lady will win a success. Miss Mulle was badly supported. W. F. Burroughs as Arthur Grayson, although a good actor, was miscast—too old and too hard for the part of a young lover. Claude Brooke was excellent as Gideon Carlyle, father of Dimples. Though not altogether satisfactory in the part on the first night, he will grow into it, and make it a feature of the play. Mr. Brooke is from Australia, and this was his American debut. S. S. Block played a polished villain. Frank Winton, very easily. Allan Grayson, heavy villain, was very conventional in the hands of J. U. Randall. Eugenie Carr was very affected as Fanny Luce, the village belle, and didn't even approach the error of overacting. Madge, a little part of the soubrette order, was excellently acted by Rene Wellington; but her stutter should be omitted—she cannot stutter. Dollie Dott, a thankless part—a feeder—was well played by Edward Garvie.

Next week, Mrs. G. C. Howard, in Uncle Tom's Cabin.

* * *

Lizzie Evans is a clever soubrette, who infuses into her acting a great amount of exuberance and who sings and dances after the most approved of modern requirements. Her appearance in Fogg's Ferry at the People's Theatre on Monday evening drew together a large audience, which was disposed to be most cordial to the vivacious star. Miss Evans unquestionably delighted the spectators, for they were prodigal in bestowing applause upon her histrionic efforts, and equally bounteous in demanding repetitions of the popular songs and medleys with which she interspersed the leading part. The little actress seems to have any quantity of magnetism, for from her first entrance she commanded both the sympathy and the approbation of her observers. Her play serves the purpose of presenting her in the most advantageous light, if it does not possess the elements of skill and strength. The company surrounding Miss Evans are equal to the slight demands made upon their talents

* * *

James O'Neill, who now is proprietor as well as star of Monte Cristo, began a fortnight's engagement on Monday at Niblo's Garden with a large and demonstrative house. We have several times commented upon Mr. O'Neill's acting as the hero of Dumas' story. It is only necessary to say here that its good qualities have strengthened, while its few faults have correspondingly diminished. A clever performance of Noirtier was given by J. W. Shannon. He changed his individuality with protean facility in assuming the various disguises of that adventurous personage. The rest of the cast was efficient, and the drama was mounted in an adequate manner.

* * *

Owing to the favorable reception of Romeo and Juliet at the Star Theatre, Miss Anderson's manager has arranged for its continuance throughout this, the last week of her engagement, until Saturday night, when she will say farewell. The play is mounted with greater care and taste than have characterized any of the preceding productions, and so far as Miss Anderson is concerned the representation is also more satisfactory. She makes a lovely picture as the hapless Capulet, and there is a nearer approach to the simulation of love's passion than has been observable on previous occasions. There is, too, a greater finish in the outlines of her work—a very decided improvement over her performances of a few years ago. But there is, nevertheless, despite the winsome charm of her personality and the earnestness which she brings to bear, a lack of that fever with which the character teems. This Juliet is exquisitely beautiful, but as icy as a December morning. One moment she entrances us with her loveliness of person and her musical delivery, and the next she freezes our sympathy. Miss Anderson has introduced some very pretty and characteristic "business" in the masque and balcony scenes. In the potion scene she once or twice touches the emotions and thrills the listener with her eloquent declamation. The company does not render especially creditable support. Mr. Forbes-Robertson is a conventional albeit intelligent Romeo. Mr. Macklin gives a ponderous and clumsy performance of Mercutio. This difficult and exacting character seldom finds a satisfactory representative. It is too airy and delicate for the majority of actors who are cast for it. The scenery, as we have said, is more ambitious than any seen previously during the Anderson season. There is much to commend in it and little to find fault with. There is a sombreness pervading every set which was no doubt intended to produce an artistic effect. It fails to embody the brightness of decoration and grace of architecture which obtained in Verona at the period in which Romeo and Juliet is laid.

* * *

The superb production of Romeo and Juliet at the Union Square Theatre is steadily spreading in public favor, and the attendance has gone on increasing in a manner that must be gratifying to the enterprising Manager Hill. Margaret Mather has achieved probably the speediest as well as the greatest triumph that ever rewarded the endeavors of a tragic actress on making her first exploit in the Metropolis. Each night she wins fresh conquests. Some idea of the impression her fervid impersonation creates may be gathered from the fact that seldom does a performance pass during which she is not called before the curtain at least a dozen times. Her status is now fixed. She occupies a place second to none in the galaxy of Shakespearean artistes. Mr. Paulding is also making rapid strides in public estimation by his thoughtful yet passionate acting as Romeo. The production will no doubt reach its 100th consecutive representation at the Union Square—possibly its 150th. The 75th performance will take place on Christmas night. This might be construed as a coincidence fraught with good omen. Mr. Hill will not distribute souvenirs on this occasion, or on the 50th night either. He truly relies on the powerful nature of his attraction without calling in such transient and in some instances frippery aids.

* * *

Next week Old Lavender will turn its 100th representation at the Park Theatre. Mr. Harrigan's acting in the central character is worthy of the high commendation bestowed upon it, while the assistance rendered by the company is in conformity with the excellence of his impersonation. The new play is in active preparation, but no announcement has yet appeared of the date of its production.

* * *

The programme at Tony Pastor's Theatre this week is replete with good things in the way of attractive and amusing specialties. Among the principal features of the entertainment are the Muldoon Quartette, Smith and Waldron, Frank Moran, Harry Morris, Lillian Markham and Mr. Pastor in person. The permance concludes with a veritably screaming farce entitled The Clockmaker of Avenue A.

* * *

At the Fourteenth Street Theatre Evangeline is still drawing good audiences. The extravaganza is brightly played and capitally mounted.

* * *

Saints and Sinners is justifying our prediction that it would prove a powerful attraction at the Madison Square Theatre. At every performance the house has been crowded, and several times the standing-room-only sign has been hung up beside the box-office. Superbly acted and finely set, this splendid domestic play will have a long and prosperous career.

* * *

One of Our Girls is meeting with large attendance at the Lyceum Theatre. Mr. Rickaby is delighted with the tide of affairs and feels that the Lyceum has been firmly placed on a secure footing. He is an adroit manager, and his business-like direction is largely responsible for the improved prospects. Mr. Howard's play has caused a good deal of discussion *pro* and *con*. The difference in opinion regarding its merits and the development of its central idea serves as a beneficial stimulus.

* * *

Celebrations at the Bijou Opera House arrive as regular as the days of the calendar. On Friday night the 450th performance will take place, when another souvenir will be added to the many already issued. The receipts of late have been surprisingly large.

* * *

Kellar's wonders in magic and legerdemain are attracting large audiences to the Comedy Theatre. There is a novelty and attractiveness as well as superior skill about the entertainment that has awakened a new interest in prestidigitation among our public. In addition to Kellar's performance refined specialty features are rotated from week to week.

The season of the Moral Crime company will terminate this week. The original intention was to present the piece only in Chicago, one or two large Western cities and New York. The representations have consequently continued considerably beyond the period at first planned. The play has made money in cities, but it is somewhat above the heads of the one-night-stands; and Mr. Hill cannot conveniently utilize an attraction that fails to draw in the small towns.

The Musical Mirror.

Amorita was given for the first time in America on Monday night at the Casino. The stage setting was absolutely perfect; the costumes not only gorgeous, but appropriate and characteristic. The varied play of color as the different bodies of soldiers, artists, citizens and flower-girls wove their intricate evolutions to and fro, back, forward and across the stage, was like unto the shimmer of the Aurora Borealis. The voices of the chorus were clear, resonant and tuneful, especially the soprani and alti, who warbled like a nest of nightingales. The band was full toned, accurate and brilliant, as it always is at this theatre, and Jesse Williams showed his thorough mastery of his business by the decided manner in which he directed the very difficult and elaborate accompaniments. Pauline Hall made a very handsome Angelo, and sang, in her own style, which is not faultless, the music of the part as well as could be expected in a tenor part changed to a soprano. This young lady has a good, clear voice of sufficient power, but her middle and lower notes have a harsh quality, and she is in too great a hurry to get away from her high ones, as if she were afraid they would break, of which there is little danger, seeing that her lungs are good. MadeleineLucette as Amorita looked like a very pretty young girl, with a symmetrical figure and very long, fine hair. She acted very nicely, but her voice is defective in *timbre*, and seems worn. Rose Beaudet looked a handsome young officer, and Billie Barlow made a very charming Peppina, as did Agnes Folsom as Cechina. Both these ladies are well worthy of better parts. Carrie Andrews and Victoria Schilling won applause for their pretty singing in the artists' soli and chorus in the third act, and the latter was twice recalled, probably on account of certain romantic passages in her private life which caused her to be looked upon with interest. Georgie Dickson as Perpetua played a very comic old woman very funnily. Frank Celli, who made his first appearance in America, as Fra Bombarda, the soldier-monk, showed a fine basso cantante voice, an admirable method, a handsome person, and a graceful yet vigorous style of acting. His enunciation is very distinct—a rare thing among singers of English, who, for the most part, mumble their words most pitifully, whereby nobody knows what they are singing about. Francis Wilson was very funny, as Francis Wilson is wont to be, and got great applause for a very funny but very misplaced variety act, called "Romance and Reality," which stuck out upon the tissue of the play like a red patch upon a black pair of pantaloons. However, the audience relished it; so why should we cavil? Mr. Fitzgerald had a most ungrateful part as Sparacani, the tippling fop lover of Amorita. He looked very young and foolish, and lisped conscientiously all the way through; but there was nothing in the part for all his praiseworthy efforts. The scenery was admirable, both as to effect and accuracy, and won hearty plaudits. The plot is weak even to imbecility, and the music, with the exception of the first act finale, which is well written and effective; the duet in the third act of Amorita and Bombarda, which is as old as the hills, but very musical; the "Mandolinata" by the young artists, which is a gem of prettiness, and the following chorus of the same young epicenes, in which Miss Schilling gained her honors—is trashy and commonplace.

The orchestral work is clever. As for the book—well. Charity covereth a multitude of sins—let it cover this one also.

* * *

At the Casino on Sunday evening last some of the members of Mapleson's Italian Opera company appeared. The audience was not as large as usual, but the instrumental part was as well given and as attractive as ever. We were especially charmed by a lovely little nocturne called "Au Bord de la Mer" for violins, viole and celli, which was played with infinite delicacy and precision and met a rapturous redemand. The "Marche Indienne," from Meyerbeer's Africaine, was also well performed, and Aronson's pretty waltz, "My Darling," pleased vastly. Mme. Lablache sang the great dramatic aria, "Oh Mons Fils," from Le Prophète also by Meyerbeer, with good emphasis and discretion, vocalizing purely and in a thoroughly good school, but showing manifestly wear and tear in her voice. She gave in response to a redemand the "Brindisi" from Donizetti's Lucrezia Borgia. Mlle. Litvinoff, the new Swedish prima donna, has a wiry voice and sings in a very faulty style. Her tones are marred by a painful vibrato, an imperfect trill and uncertain intonation. She sang the "Tacea la Notte," from Il Trovatore very badly, but was nevertheless encored, and then gave equally bad, but in a sort of English, "The Last Rose of Summer." Mlle. Litvinoff has much to learn and unlearn ere she can rightfully lay claim to the title of singer. The star of the evening was, beyond all doubt, Signor Giannini, who has a fine, solid tenor voice, a good production and a ringing B flat. He sang "Celeste Aida" very well indeed, following it by "M'Appari" from Marta. Signor Giannini is a thoroughly satisfactory tenor and can hold his own with any artist of the present day. Signor Del Puente sang the well-worn "Non è Ver" very well, but his voice is waning. There was a fatigued tone in it that gave warning of decay. No more shall we hear voices last till old age, like those of Mario, Tamburini and Lablache, for the present declamatory school brought in by Verdi is destructive to the vocal organs. The Bel canto is well-nigh a lost art.

* * *

The Musin-Hyllested matinee at Steinway Hall introduced to us two really great artists. M. Musin has a broad, masterly tone on the violin, and a singing power we have never heard surpassed, and his staccato bowing is a marvel of crispness. Whether in Wieniawski's flibbertigibbits or Beethoven's grand solidity, Mr. Musin was master of the situation—and of his violin. Mr. Hyllested is an equal master of his instrument, the piano. Firmness and brilliancy distinguished his tone; his light and shade are well marked, and he also has wonderful singing power. They are "Arcades ambo"—in music.

* * *

The King of the Waltz at the Thalia is more of a farcical comedy than an opera, but what music there is in it was well given, and Lori Stubel showed great liveliness and fun, not unrelieved by serious emotion. Miss Schultz was uncommonly good as a little English tiger. Messrs. Urban and Runk were also capital in their parts of Bergmann and Haeppner.

* * *

The Mikado at the Fifth Avenue Theatre causes a long line of carriages, cabs and coupes to extend all along Broadway every evening, and the street cars come away from that locality loaded to the utmost extent of their capacity. What need we say more?

* * *

The burlesque at Koster and Bial's is drawing very full houses; in fact, The Mikado is the reigning potentate just now, whether in his own august person or in that of his court-jester.

"Protection" to Musicians.

The musicians of this city have a very powerful protective organization. Compared with the authority exercised over its members, the government of other trades-unions is liberal to a degree. From time to time it has added to its initiation fee, until now it amounts to an average two weeks' salary. A member must walk a very straight line not to find himself assessed in fines, the causes for which are very numerous. In one of these fining and expulsion cases the victim successfully invoked the aid of the courts and was restored to membership without being mulcted. But there is one thing to be said in favor of this musical union, it is very rare for its members to be deprived of their earnings through the shortcomings of theatrical managers. The union is dogged in insisting upon the rights of the fiddlers and blowers. The curtain cannot descend to slow music unless the musicians are paid. In this respect the union is master of the situation. Actors and other employes may go unpaid, but the musicians—very seldom.

The discipline of the union has in late years come to be very exacting—nay, oppressive. An applicant for membership undergoes a rigid examination. His proficiency as a musician is not taken into account so much as his record in relation to musical unions. The slightest flaw dooms him to rejection, or probably to an extra assessment, or fine, on admission. A most arbitrary and un-American condition is now opposed upon the applicant: He must have been a resident of the country six months before he is accepted. Unable to follow his profession, he must turn his hand to some other employment until this probation is passed. A very fine oboe player was recently engaged for Theodore Thomas' orchestra; but the iron-clad six months' probation was enforced and the musician is idle. It was argued that if an exception was made in his case a hundred probationers would clamor for admission on the same terms.

It is said that the chief reason for making the six months' residence a condition of admission, is that it keeps incoming musicians on the move—that is, they seek other cities in which to ply their vocation and do not anchor here in swarms. Still, there is not a little dissatisfaction among the members of the union over the six months' condition. Altogether the Musical Protective Union is a very arbitrary body, and its rulings are most severe to the nationality that contributes the largest quota to its membership—the German.

The full list of the company engaged by R. E. Stevens for the Winter season at David Bidwell's Charles St. Theatre, New Orleans, is as follows: Joseph Wheelock, Marie Wainwright, Louise Muldener, Barton Hill, Harry Hawk, Emma Maddern, Minnie Monk, Charles Wheatleigh, Percy Brooke, Mason Mitchell, J. W. Hague, George Backus and Lewis Tilber, Charles B. Welles, Louise Dickson and Little Eddie. Barton Hill will act as stage manager, and the season will open Nov. 29 with Taken From Life, to be followed by Divorce and Youth. The company is at present rehearsing.

The Giddy Gusher.

Nature is a grand old girl. As a teacher she days far and away over her sister Civilization. My late lamented young friend, Cullen Bryant, said in his one great poem: "She speaks a various language." That may be; but in all her varied languages she adheres unalterably to the magnificent law of compensation, and utters under certain circumstances the one just verdict.

Where the halo of a religious ceremony is denied a baby brow, there descends a divine crown of intellect. Old Nature has but one thing to say in that case, and she always says:

"Man, that child will not legally bear your name, nor will it inherit your fortune, but it will bear your ineffaceable image and inherit your characteristics."

* * *

About fifteen years ago a childless couple went to an asylum in Boston and adopted a fair-haired little girl. They took with them their family doctor to examine the baby and decide whether the little one was likely to live and repay their charitable love in time to come. The doctor made many inquiries concerning the waif, and he said to me: "I shall not tell Mr. —— and his wife all I learned concerning their adopted child's parentage; but I will tell you the little creature is the illegitimate child of a Beacon street belle and the popular leading man of the —— Theatre. Those honest old Puritans, Mr. and Mrs. ——, would be frightened at the taint of theatrical blood, and might reconsider their determination to take the innocent little thing."

* * *

Dr. Pallen and I kept our knowledge to ourselves, but as occasion offered we watched that baby unfold its nature in that stiff, decorus house. Despite careful guardianship and watchful education, the atmosphere of a rigid religious home and the trammels of the severest sort of schools, Baby was never so happy as when she got an apron for a train and spoke pieces and played she was the Lady of the Lake or the Troubled Wife of Bluebeard. In 1882 her adopted father died. Baby was then nearly thirteen years old. She went at the fond old lady and completely won her to her way of thinking. Baby and ma are in Europe to-day, where Miss Baby is taking lessons for the stage.

"I don't know how she comes by such a fancy for the theatre," said the simple old woman to me. "I was never in one in all my life till I went with her after father's death; he always disapproved of such places; but Baby took to them naturally and it's all she cares for. I wish you could hear her recite, Miss Gusher. She's going to be a great actress."

I wouldn't wonder if she was.

From the same City of Boston there comes to see me occasionally a pretty, young married woman to whom I was introduced by Robert Heller. Heller knew her family very well indeed. The rich old father is a leather-headed leather-merchant at the Hub, and ma is a stately dame who walks round in more black silk and dignity than any old lady I know.

The daughter is fair, with wonderful blue eyes that always haunted me with their likeness to some one.

"Who does she remind you of?" asked Robert one day.

"She's for all the world like Charley Wyndham," replied I, "in her restless, nervous manner, her wild spirits, and even in her face."

"The two men, the one I refer to and the one you refer to, are very much alike," said Robert, "but the resemblance she strikingly bears is to her father, Ned S——."

* * *

I met the girl next day in Heller's parlor at the Fifth Avenue Hotel, and when Mrs. Dignity, her ma, came in, she said to me:

"My daughter is infatuated with the theatre and everyone connected with it. It seems so strange, for I have never met but a few professional persons, and her father never knew any one but Mr. Heller, and he is not exactly an actor. I believe you introduced her the other day to Mr. Tearle, and I quite regret it. I don't consider actors suitable acquaintances for young, inexperienced girls."

"You certainly ought to know, madam," I replied. "I will not undertake to contradict an opinion founded on such experiences as yours. As an inexperienc d girl I never knew any actors, and I haven't got a stagestruck daughter now in consequence.' [I believe I punctuated the sentence correctly in speaking.] You are better able to judge what is best for Miss Maria."

* * *

There are two very beautiful young girls in this world dear to the heart of the Gusher. Their future is laid out for them by Mother Nature. They will be actresses, and famous ones; they cannot escape their destiny.

The one is a petite brunette, with a gypsy face of wonderful brightness. The small, delicate features, the twinkling black eyes, the alert, swift movements of the little creature are those of her father—she is the Shaughraun in miniature.

The gift of composition, the wheedling, beguiling tongue, the sly mirth and mimicry of her illustrious father belong to her. That child in ten years will be one of the cleverest women on the stage. She will shape her own fortunes. She possesses in herself all resources. She will draw upon the dower Nature provided at her birth and prove herself an heiress in her own right.

For the other girl I feel some solicitude. She is a sensitive creature, shy and self-distru tful. A devoted student, from her babyhood, books of poetry and romance have been her delight. As a child of eight she would pore all day over "Lalla Rookh." Her infant mind was storcd with bright fancies and charming conceits.

She is a nobly-planned blonde, and on her beautiful face is written the story of her origin. She has the same steadfast look as her father; she has the same clear-cut, cameolike features; she has the same half-sad, wholly-sweet smile. All the qualities for which that man's friends loved him that little girl possesses. She is so faithful in her attachments; she is so generous to all about her; she has so sympathetic a nature, that to know her is to love her. If the terrible cloud had not settled on the father in his prime, he would have realized a hope he often expressed to me, of playing Virginius with his own fair daughter as Virginia.

* * *

He loved her devotedly. He was proud of her, and I cannot realize that he made no provision for her future. I know the girl's heart so well, that I am sure she will one day wear his name with pride—and I know the girl's ability so well, that I am equally sure that no one he leaves behind him will ever bestow upon the name the credit she will.

She has the vigor, the intensity, the pathetic power that made the father's Virginius the best upon the stage. She will be a noble woman and a fine actress, or I am not the Giddy Gusher.

* * *

How nice it will be when the glass-bead business is run into the ground. Some one said, awhile ago, that man's superiority over woman was almost entirely due to the advantage they had over us in the way of pockets. I maintain we owe the inferiority of our position to beads—jingling, irresponsible, belittling strings of beads. You take Roscoe Conkling's trousers and bead 'em, or sew a jet fringe on the tail of Evarts' frock-coat, and you take every particle of ability out of 'em, just as sure as you live.

Imagine Grover Cleveland taking his seat with a beaded front!

Think of David Hill addressing his constituents with his pantaloons panelled with passementerie.

Dwell for a moment on our feelings if we called for a doctor and Fordyce Barker, or Austin Flint, or Robertson came in with jet-bead hats, or their solemn broadcloth edges bordered with cut iridescent balls!

There is no power on earth that could level their pretensions like a few beads. It would take the sand out of 'em like breaking an hourglass.

Broadcloth has boomed mankind, and glass beads are sitting on women and flattening 'em out, so to speak.

Watch a fashionable audience gather; hear the tinkle of the beads. Every scratchy little noise speaks of foolishness. In cars, on boats, on the pavements, there they lie glistening and shining, telling their story of fashionable idiocy.

Blast the beads! They do the sex an awful damage. It's all folly to clamor for the ballot-box heavily jetted. Let women combine and put down these nasty little enemies of our importance, and we shall find out who's who. Or let them form a league and bead the men; it will bring things to a level and square our accounts very suddenly. GIDDY GUSHER.

Miss Martinot in Court.

On Friday last Judge Hall, of the City Court, had an unusually crowed court-room. The attraction was the appearance of Sadie Martinot and Pauline Hall. Miss Martinot was in court, having been summoned to appear as the defendant in a suit brought against her by John J. Spies, the theatrical agent, who had put in a claim against her for an alleged debt of $50, which he declared was due him. He asserted that the actress was indebted to him for this amount as his commission in having secured for her an engagement with J. K. Tillotson to appear in Queena when that play was produced some time ago. C. E. Lee appeared as counsel for the theatrical agent, and Henry L. Sprague was present to protect the interests of Miss Martinot. After some discussion between the lawyers it was agreed that the case should be withdrawn, and an order of discontinuance was consented to.

Miss Martinot said that she never knew Spies wanted a commission, and that she had had no understanding with him about paying a fee. She said she was dreadfully surprised when the suit was brought, as Mr. Spies had told her she would be engaged to play the title role, and it was not until afterward that she learned another person had been selected for the part.

Professional Doings.

—Flora Moore has returned to the vaudeville stage.

—Oliver Wren is doing well with a little company in interior New York.

—Gustavus Hall has been engaged for the Lillian Russell Opera company.

—This is Lizzie Evans' third starring season and her fourth year on the stage.

—The Fiske Jubilee Singers will probably be taken to Australia this season.

—There are no low comedians left in the land—they are all character actors.

—Ed. H. Van Veghten, the singing comedian, will be at liberty after Dec. 5.

—William Cullington has left Kelly and Mason's company and returned East.

—Annette Chenery has been engaged for Colonel Milliken's Comedy company.

—Elliott Barnes is starring in C. R. Gardiner's Dramatic company through Canada.

—Charles Drake and Mamie Tucker are recent additions to Lizzie Evans' company.

—Lizzie St. Quinten is starring in opera at the Arch Street Opera House, Philadelphia.

—Lawrence Barrett begins his annual engagement in Cleveland next Monday night.

—Fred. McCloy has been engaged as advance agent of the Bowser Comedy company.

—The recent Hess company will hereafter be known as the Lillian Russell Opera company.

—The Rosina Vokes Comedy company will appear at the Criterion Theatre, Brooklyn, on Dec. 7.

—Bijou Fernandez will play Eva in Uncle Tom's Cabin next week at the Third Avenue Theatre.

—The Ellis-Moore company, playing German Luck, closed season in Cincinnati last Saturday.

—Two new English dramas have been received by French and Son by recent incoming steamships.

—William Foote, a one-time Haverly Minstrel agent, has disposed of his hotel interests in London.

—It is reported that George C. Miln has secured the right for Pendragon from Lawrence Barrett.

—Daisy Murdock has been ill in Louisville for several days, but has rejoined Nat Goodwin's company.

—Clinton Hall has been engaged for Maude Granger's company, which is now rehearsing at Tony Pastor's Theatre.

—Florine Malcolm has returned to the city, having closed her season with Campbell's Three Guardsmen company.

—A. E. Sumner has severed his connection with the Oriental Bureau and resumed concert management on his own account.

—Modjeska has not yet produced her new play, Donna Diana. She will probably defer the production until she returns East.

—A fine portrait of Henry Arthur Jones, the author of Saints and Sinners, graces the lobby of the Madison Square Theatre.

—Lina Tettenborn, a one-time soubrette star, has returned to the German stage and is playing with a company in the West.

—Adele Clarke has taken the place in Campbell's White Slave company made vacant by the sudden death of Mrs. Jennie Morton.

—T. D. Frawley has been specially engaged to play George Shelby, in Uncle Tom's Cabin, at the Third Avenue Theatre, next week.

—Miss Wynne has resigned from the Brave Woman company. She says that in thirteen weeks she received only $42 of her salary.

—Frank M. Norcross has been engaged as leading support to Maude Granger, who stars in The Creole and An American Marriage.

—About seventy-five handsome young girls with good voices have been engaged for the seminary scene in Edward Harrigan's new play.

—Ella Miller is to star in Ten-Mile Crossing under the management of George W. Whitford. Her company is now organizing in Cincinnati.

—According to Henry French, the receipts for the Elks' Benefit at the Grand Opera House this afternoon will amount to over $1,400.

—On Thanksgiving morning, in Holyoke, Mass., O W. Egle, Helene Adell's leading man, will lead Miss Edith Bird, of this city, to the altar.

—Mlle. De la Breyers, a musical wonder from the Theatre Royal, Brussels, has been engaged for the Kiralfys' Rat-Catcher of Hamelin.

—Miss Molly, by Charles Gayler, will probably be the next new play to be presented by Aimee. It may be presented in Boston early in December.

—Myra Goodwin, in Sis, will play a return engagement in this city before the season closes. At present she is successfully "marching through Georgia."

—A well known prima donna in English opera proposes to tour the Mexican Republic, going over the ground that Hess traversed some two seasons ago.

—Charles J. Gould, for six years with Harrigan and Hart, two years of which he held the position of business manager, has left Harrigan's Park Theatre.

—Harry Pincus, stage manager of the Anselma company, is a talented amateur photographer, and is fond of astonishing his friends with specimens of his handiwork.

—Frank Williams has been engaged for Zimmerman's Monte Cristo company. Mr. Williams says he had a successful season at his Summer hotel up the Hudson.

—The one hundredth representation of Old Lavender at Harrigan's Park Theatre will take place on next Wednesday (Thanksgiving eve). Satin programme souvenirs.

—Denman Thompson is considering the advisability of reviving McFadden's Spirits, the farce-comedy that had its first production at the Third Avenue Theatre last season.

—Theodore Thomas has secured a temporary injunction restraining the Musical Protective Union from interfering with his orchestra. Now the musicians should take legal action against the Union to prevent it from collecting fines or otherwise persecuting them.

—W. S. Teeple, who has been playing Bloodgood in The Streets of New York with George C. Boniface, has resigned in order to join Louise Forster in her starring tour.

—Baker and Farron are considering another Australian tour. A good offer has been made them. They became great favorites in Australia during their trip around the world.

—One of the principal sopranos of the New American Opera company, which begins its season early in January, is Miss L'Allemand, who sailed for this city from Paris on Monday.

—J. K. Sully writes that the No. 2 Corner Grocery company is doing very well in the West, but that he is working harder than during the Summer season at Tony Pastor's Theatre.

—Frl. Lilli Lehmann, the leading lady of the German Grand Opera company, to appear at the Metropolitan Opera House, and Herr and Mme. Stritt, arrived by the *Rider* on Saturday.

—Money is being turned away nightly at the box-office of the Casino since the first night of Amorita, fully one-half of the house having already been sold two weeks in advance.

—Cheever Goodwin is busy writing a new burlesque. It will probably follow Evangeline at the Fourteenth Street Theatre. He is also engaged on the libretto of a new comic opera.

—The one-hundredth representation of the Fifth Avenue Theatre Mikado will take place on Wednesday next, on which occasion Anglo-Japanese souvenirs in book-form will be distributed.

—Evelyn Gurnville was engaged to take the parts of the slave and student in Amorita left vacant by the withdrawal from the cast of Louise Montague, who was dissatisfied with the parts.

—F. B. Devereux, on arriving in Chicago with the Lost company, received a tempting offer to enter into a commercial business. He resigned his position in Mr. Davidson's party and accepted it.

—J. S. Murphy is having a successful tour with his brother Joseph's Kerry Gow. Since Sept. 1 he has travelled as far East and North as Halifax and Quebec. The Canadian tour was very profitable.

—Manager Callahan reports the season of his star, Lizzie Evans, to be thus far the best she has had. It began in August at Asbury Park, and has extended over the principal Western and Southern cities.

—C. D. Hess still hangs on to Lillian Russell's operatic skirts. He attached the Polly receipts in Harrisburg, Pa., on Saturday night. Miss Russell's season has been hampered by attachments for Hess' old debts.

—Lizzie Evans plays on the Pennsylvania circuit next week, appearing Thanksgiving Day in Wilksbarre. She returns to produce her new comedy, The Culprit Fay, at Pastor's, Fourteenth Street Theatre, on Nov. 30, remaining there two weeks.

—One G. Wilmot Walker has gotten himself into trouble through representing himself to be the agent of the Theodore Thomas Concerts. In Meriden, Ct., he contracted bills to the amount of $150. He was arrested, and at last accounts was still in durance.

—The fiftieth representation of Evangeline at the Fourteenth Street Theatre, which occurs to-morrow evening, will be marked by the distribution of a handsome souvenir in the form of a vocal and piano score of the burlesque with handsome illuminated covers.

—John W. Ryckman has made arrangements for the production of a four-act drama, by Victorien Sardou and adapted by John M. Morton, at a metropolitan theatre next January. It is understood that Olga Brandon will be given a part particularly suited to her abilities.

—The Kiralfys will introduce, in the Rat-Catcher, at Niblo's, a cathedral scene occupying the full stage. The building becomes transparent, showing the interior full of people attending a wedding ceremony. It is painted by Magnani, of Florence, Italy.

—Tony Pastor has given his theatre for a benefit to Mrs. R. W. Butler, widow of the former manager of the Comique, Metropolitan and other theatres. It will take place in December. Mrs. Butler is a deserving woman. She has four young children depending upon her for support.

—Matt Morgan, leading artist of the Strobridge Lithographing Company, Cincinnati, leaves that concern at the end of the year. He has engaged to prepare a series of war-pictures patterned after "The Battle of Sedan." It is said that he will have a salary of $15,000 a year for five years.

—Walter Reynolds has received a full file of Tuesday morning's Boston papers, and all speak very favorably—some of them enthusiastically—of his play Denny Doon, in which Hugh Fay opened in Boston on Monday night. The clever construction of the drama is especially dwelt upon.

—A Toledo telegram in last week's MIRROR stated that Rice and Barton's Minstrels had passed through that city on a freight train, badly disabled, and unable to pay hotel bills. Messrs. Rice and Barton write to deny the story, and say that it is probably the malicious invention of a discharged advance agent.

—So firm a hold has amateur theatricals taken on New York's society that a project to organize an association to be known as the New York Amateurs, and to include the most prominent and best known players, is being earnestly discussed. A similar organization exists in London, and is quite successful.

—Doré Davidson's Lost company will disband in St. Louis at the end of this week. One report says that Mr. Davidson will reorganize the company and resume the tour in a fortnight. Another says that Mr Davidson has bought out the interest of Ramie Austen in the play, Lost. Miss Austen is Mrs. Doré Davidson.

—T. Henry French received by the *Aurania* last Friday four large cases containing the models of the scenery for Henry Pettit and Augustus Harris' play of Human Nature, which has made quite a success in England, as well as the manuscript of and the printing for The Railroad of Life, another English drama, by A. Melville.

—A novel twelve-sheet poster to be put out by the Bowser Comedy company, which begins its season at the Criterion Theatre, Brooklyn, Nov. 23, was designed by the manager, John W. Ryckman. It is an exact imitation of a postal-card, with advertisements of the play and company scattered wherever possible, instead of the official words and the address.

—The dengue fever has [illegible] Texas. For a time it played [illegible] atrical business. About half [illegible] of San Antonio, including [illegible] respondent, have been down with it.

—J. C. Duff will go with his Milk [illegible] pany on the road, opening at McVicker's Theatre, Chicago, on Nov. 23. During his absence his interests in the Standard Theatre will be looked after by Carl Herrmann.

—Ivan Shirley has been engaged for the production of the Rat Catcher of Hamelin at Niblo's Garden. Lester Wallack, at whose theatre Mr. Shirley is now playing, desired to retain him, but the Kiralfys would not yield.

—George S. Chamberlin, formerly of the Casino, has received an offer from John McCaull to go with Pyke's Opera company to look after that gentleman's interests in the opera of The Beggar Student, and will most probably accept.

—The 450th representation of Adonis at the Bijou Opera House will take place to-morrow (Friday) evening, and for half-an-hour previous to the performance there will be a promenade concert in the foyer. A pretty souvenir will be given away.

—Reports from Thomas Maguire, manager of the Sis combination, are to the effect that good business so far met with is continuing. Myra Goodwin is in much better health. Mollie Revel, one of the members of the company, was so sick with dengue fever in Texas that it was found necessary to send her home. As soon as she is recovered she will rejoin the company.

—W. S. Harkins will take a company to St. John, N. B., Christmas week. H. Price Webber's Boston Comedy company played a three engagement there Nov. 12, 13 and 14. The star, Edwina Gray, had a benefit on the 14th, when the band of the Sixty-second Regiment attended and honored the beneficiary with selections. The engagement was the best St. John had known in years.

—Alf. McDowell and Harry Watson have made arrangements for a joint starring tour in Wrinkles, the farce-comedy in which Mr. and Mrs. Watson have formerly appeared with much success. The company will comprise eight specialists, including Mrs. Watson and Annette Zelna. The season will open in Harlem on Dec. 28. The printing ordered is especially neat and attractive.

—The Belle Cole Concert company, consisting of Belle Cole, [illegible] Harriet Webb, reader; Wilbur Gunn, tenor, and Signora Aguabella, pianist, under the management of A. E. Sumner, has been engaged by E. S. Strait to appear at Music Hall, Troy, on Thanksgiving Day for a matinee and evening performance. Mr. Sumner has also engaged for these performances Maud Morgan, the harp soloist.

—The following is the double company Tony Pastor has gotten together for his special performance on Thanksgiving night at the Academy of Music: Frank H. Wilson, Lottie White, Henry, John, George and [illegible] Schrode, Charlotte, Clementine and [illegible] St. Felix, the American Four, Pettingill, Gus Dalley and Gale, Hawkins and Cullen, Cunningham, the Dollar Brothers, May Wilson, Lizzie Stirling and Harry Thorne.

—In a letter to a friend in this city Dion Boucicault writes us that the attempt to move against Australia, where he is to appear, and against the commercial house of this country, the firm of Williamson, Garner and Musgrove, under whose management he had been playing. He states that he will never play in this country again; that new theatres are being built in all the large cities to defy the monopoly which is represented in the Star Route.

—Ella Wesner arrived in town last week with some of her company. Mr. J. Cassidy and Victoria Rose have been left behind. Miss Wesner is not in good mood, but will rejoin Miss Wesner shortly and resume her peaces. Manager Pettingill positively says that business was bad, but that mistakes were made worse by the conduct of two members of the company. Miss Wesner is somewhat prostrated by her troubles, but hopes to go on the road again after she has had a short rest.

—Harry Miner, in company with Abe Hummel and a number of other legal luminaries, left on Sunday for Havre de Grace, Md., where they boarded the yacht [illegible] for a cruise in the northern part of Chesapeake Bay. A week was spent in duck-shooting, and the results of the trip were received by J. Charles Davis in the shape of forty-eight fine canvasbacks, which it is alleged were brought down by the theatrical manager.

—Charles T. Ellis, the German dialect comedian, had a novel experience in Cincinnati last week. The Law and Order League thought they had arrested him on a charge of violating the Sunday law. Mr. Ellis sat in court while his proxy was being tried. The proxy's identity had been sworn to before the cat jumped from the bag. Frank E. Jamison, one of the company, was the person arrested. Mr. Ellis was arrested later, but the Judge decided that the case had been tried and released him.

—The veteran Joseph Proctor writes from Montreal to Mr. Jacobs, of the theatrical firm of Jacobs and Proctor: "Our business has far exceeded my expectations, as bad weather has prevailed since our arrival here. I am agreeably disappointed in the condition of things here. Your theatre is kept scrupulously clean, and all the attaches are kind and attentive. As to reports of smallpox, they only existed prior to our coming. The hotels are filling very perceptibly every day, from which I infer that business has resumed its routine."

—Charles A. Haswin has been specially engaged by L. H. Perlman for leading business in support of Maude Granger, who will open a starring season in Article 47 and An American Marriage on Nov. 30, on the New England Circuit. The company thus far engaged includes Frank Norcross, Charles Mestayer, Helen Brooks and Olive West. After a two weeks tour through New England the company go to the People's Theatre in this city and then to the Chestnut, Philadelphia, for the holidays.

—It is singular the ends to which stage-struck people will go under the impulse springing from the craze. A youth of eighteen has been following the Michael Strogoff company from town to town, receiving the royal salary of twenty-five cents a night for fulfilling the duties of a super. The other night, in a Western city, his father and a detective made their appearance at the theatre, demanded to see the young man, and after a brief passage, during which the parental authority was exercised, consented to return peacefully, but refused to go to his home.

PROVINCIAL.

BOSTON.

The Mikado has come, and—conquered. As I said in my despatch last week, the house on Monday night was large, but decidedly not a representative Boston audience. It was varied, diversified, composed to some extent of society people, and to some extent of those who would be considered as such, with other people of different grades represented in different degrees. A representative Boston audience on an opening night of a new opera would have been accented by a larger sprinkling of distinguished and distinguishing musical people. Tuesday night the house was discouragingly light. A pessimist would have considered the fate of The Mikado, if not even the Hollis Street Theatre itself, as settled. But the crush of the night before had deterred people from seeking what they supposed they could not obtain. They did not take the trouble to inquire, and so the house was, as stated above, very light. Wednesday it was larger, and each night since nearly every seat has been occupied. Favorable mention in general can be made of the presentation of the opera, which in itself is witty in text, and melodious in music. Arthur Wilkinson in the title role makes a good impression. I believe he has appeared in the role in the Fifth Avenue co. S. Cadwallader as Nanki-Poo conceives the character well, sings with more than ordinary excellence, and looks every inch a Jap, without much make-up, thanks to not being blessed with much natural beauty to be spoiled by the paint-pot. If John Howson had not been told beforehand that his part was considered a funny one, I imagine he might succeed better in making fun legitimately. His Ko-Ko is very funny, undeniably, though he scarcely catches the Gilbert idea as Brocolini does in Pooh-Bah. This latter gentleman thoroughly understands Gilbert and is funny because he is so serious. The Yum-Yum of Laura Clement on the opening night was not satisfactory. She was evidently frightened. As the evening wore away she improved, till in singing at least in her last appearance before the curtain fell she was almost brilliant. She has been improving steadily since and now is very satisfactory. Hattie Delaro's Pitti-Sing is very successful, her Japanese attitudes being decidedly comic, though maybe a little too stagey at times. Her "For he's going to marry Yum-Yum" gets from two to half a dozen encores every night. It is particularly gratifying to Boston that two of the people most satisfactory in their roles are Bostonians—Signor Brocolini and Miss Delaro. Rosa Cooke's Katisha is round and full, though I think too old in make-up. Due allowance and the customary discount should be made for Mr. Gilbert's "caricature of a face." A satirist never means all he says, and a woman can always disguise her age. But general praise can be bestowed on Manager Stetson's co. and its thorough work. The scenery and costumes are especially rich and appropriate. On the whole, the Hollis Street Theatre has had a most auspicious opening, and The Mikado will have a run of several weeks at least. Manager Rich is worthy all the congratulations he is receiving constantly from everybody for his splendidly built and equipped theatre and the business-like management already so manifestly apparent.

Boston is indeed looking up musically. Two light operas running at the same time and both drawing well. The Rat-Charmer, Manager Adolph Neuendorff's own composition, was produced on Tuesday night at the Bijou, and was favorably received at once. The plot, which has been handled by Robert Browning poetically in The Pied Piper of Hamelin, and by others in various guises, is of course antique if not grotesque. The libretto deals rather respectably with the story, and furnishes Mr. Neuendorff a chance for some beautiful music, both solo and concerted, which is sung charmingly by Georgine von Januschowsky, Janet Edmondson, Emma Tuttle, W. H. Fessenden, D. M. Babcock, Walter Pelham and others. The scheme of the opera introduces a beautiful tenor air, sung with fine effect by Mr. Fessenden, which occurs at various intervals, and which readily adapts itself to whistling purposes as soon as the curtain falls. There is no reason why this scheme of light opera, managed so energetically and yet so economically, should not succeed, as it seems certain to do. The comic element is not so apparent as is usual in light opera, and consequently appeals more to lovers of music than to those whose ideas of fun degenerate to loud guffaws at inane horse-play, though Mr. Pelham's fun is very infectious at times.

A Midnight Marriage has done a large business at the Boston Museum during the week, William Redmund and Mrs. Thomas Barry assuming their usual characters with their former success, and having good support.

Lotta appeared at the Globe during the week in Little Nell and The Marchioness and Mlle. Nitouche, in which she is too well known to require any new comment.

Sam'l of Posen held the stage during the week at the Boston Theatre, with M. B. Curtis, of course, in the leading role.

Roland Reed introduced Humbug to the Park Theatre again last week, and was greeted with large audiences. His Pocket Edition of The Mikado proved to be very popular.

The Australian Novelty co. appeared to crowded houses during the week at the Howard Athenæum, the Austin Sisters creating a great furore, notably Mlle. Aimee in her walk on the ceiling.

Owen Fawcett presented The Big Bonanza at the Windsor Theatre during the week to the usual big houses.

Austin's cheap Sunday night concerts at Music Hall seem to be making a popular success.

The World's Museum is making a phenomenal success.

Resume: Clara Ormsby has joined May Henderson in Rivers and Hyman's Dramatic co., which is on the New England circuit. Miss Ormsby in private life is Alma E. Lewis, the wife of an attache of the Boston Museum, and is a clever writer in verse as well as an actress.—Lotta entertained a party of Philadelphia friends at the Adams House during the week.—C. F. Conly, the well-known celebrity photographer, probably has the finest collection of photographs of John McCullough that exists. He made several negatives of him during his last engagement here, just before his final breakdown, and one of the pictures then secured, which is half life-size, is pronounced the best picture ever made of him.—Manager Eugene Tompkins, of the Boston Theatre, went to Philadelphia to attend John McCullough's funeral.—Business Manager Edward R. Byram, of the Park, is still seriously ill.—Manager Henry E. Abbey was in town on Friday.—Thanksgiving Day matinees will take place at nearly all the theatres.—Helen Hopekirk's pianoforte recitals at the Meionaon have attracted much attention.—Wilhelm Gericke, the symphony leader imported by H. L. Higginson, is steadily losing the great popularity he gained last year. His latest little move, that resulted in breaking up Adolph Neuendorff's projected series of Sunday evening concerts at Music Hall, is commented on very bitterly all around. Neuendorff's largeness and Gericke's littleness, musically, touch two extremes of the antipodes.—The Hub Comedy co. gave U and I during the week at the Dudley Street Opera House, preparatory to going out on the New England circuit. A. S. Phillips, the author of the play, as well as the leading comedian of the co., seems to be one of those actors who think that a play only needs action, situations, etc., while anything like a sensible, consecutive story or literary merit, is secondary, if indeed at all [illegible]. He is likely to learn something before he is many years older. Yet, despite the barren nature of the [illegible], some of the acts presented were interesting and [illegible] amusing. Mr. Phillips gave imitations of [illegible], John T. Raymond, and Henry Irving, [illegible] very clever, though, to speak strictly by the [illegible] last-mentioned imitation was more one of Dixey's [illegible] of Irving than of the latter artist himself. [illegible] danced prettily, and various people [illegible] generally commendable fashion. [illegible] was a feature, and was mainly [illegible]. Much of the success that has [illegible] the venture may be ascribed [illegible] work done by Manager [illegible] and Advance Agent Charles E. [illegible] determined to make the venture [illegible] a good story about William [illegible]. At the rehearsal of [illegible] that the long hair of his Duchess [illegible], and he learned that it was her [illegible] evening in this guise. He was righteously indignant, deeming that no woman in those days of chivalry would have appeared in such a woman's rights style as that, and sent her word that she could leave the cast and co., too, if she chose. But friends interfered, and the matter was compromised by the purchase of a wig, and the unities were not outraged. Mr. Redmund evidently believes in womanly women.—I hear that Anna S. Crain is making quite a success in various towns, singing with Cheeney Brothers' Comic Opera co. She is the soprano of Christ Church, where she is a great favorite. Miss Crain is originally from Kansas City.—John P. Savage resigned from Atkinson's Bad Boy co. at Chelsea, last week.

PHILADELPHIA

Of course, everything theatrical has been subordinate to the sad event which drew so many sorrowing ones to our city. Therefore, if I seem to slight any one in this letter, I crave pardon in advance, and offer in extenuation the loving labor for the dead and the claims for hospitality of those who came from abroad to do him honor. And honor John McCullough had, if lavish offerings, mourning crowds and tear-stained cheeks expressed the language of the heart. It is not worth while to speak at length of the funeral. The electric wires have flashed its details over the land. So, in bidding farewell to our brother, let me borrow from the beautiful ritual of the Order to which he belonged, and drop the tribute of brotherly love upon his bier, saying: "Peace be with you."

Among the attractions of the week, in many respects the most important, was the Judic engagement at the Chestnut Street Opera House. So much has been written concerning Mme. Judic and her performance, and so much of merited praise bestowed upon her, that it is difficult to find anything new to write. She is the personification of grace, the possessor of a sweetly-tuned voice, managed with a skill that compensates for its lack of power; she handles vile things without vulgarity; but it must be added that she has drawn more praise than dollars. The light comic operas of the present day have purged the stage of its French nastiness, and I have little honor to bestow upon any one or any work that will degrade the stage and make it vulnerable to the attacks of its enemies. Think me not an austere moralist, or that I do not realize the power of the inevitable; but public morality is essential to national greatness. This week, Salvini, to be followed 23d by Robson and Crane.

At the Chestnut Street Theatre Clio has continued to do an excellent business. W. H. Brown, who has assumed the management, has introduced some reform measures which will add greatly to its success. The play is now running very smoothly. Harrison and Gourlay 16th; Rosina Vokes 23d.

At the Temple Theatre Charles Gayler's new four-act drama, The Bohemian, has played to moderate houses. The entire interest centres about Cherubini, the Bohemian, who is a singer, a smuggler, an artist, and a civil engineer; in brief, pretty well endowed. He is beloved by four women—a love comprehensive enough to embrace the whole feminine cast. It is a play without a villain, but as the conflicting love of the damsels makes it tolerably lively for the hero, the conventional disturber of stage happiness is not missed. Seriously, Mr. Gayler is to be congratulated upon producing a really beautiful play, in which the conception is excellent; the language pure and elevating, and the lines replete with thoughts which do honor to the author's head and heart. It is seldom a play can be found so rich in all these respects. It is intellectually great, and requires a high order of talent for its proper interpretation; but its hero is of too fine a nature and requires more earthiness. In its present shape, this is a drama for the closet rather than for the stage. It requires less soliloquy, less dialogue and more incidents. It would not be fair to say that Cherubini is a talky part, for the lines are too good; but you may realize how much he has to say when I tell you the part is ten lengths longer than Hamlet, and just about double the length it should be. In the first act popular favor could better be secured by the introduction of some stirring incident, which would prove the smuggler a hero, worthy, at least in that respect, of a woman's love, rather than by making him give utterance to lofty sentiments, which could just as well have been spoken by a scoundrel. Again, in the last act the motive for an almost mortal quarrel is entirely too trivial, considering its source, and the reconciliation of the lovers could have been brought about in a much more satisfactory manner, especially as the interest in the duel causes a faulty grouping on the stage. Lastly, Sir Charles Granville, a disappointed suitor, when he lends his efforts to advance the cause of his rival, displays a meekness and a lack of spirit that renders his character almost contemptible. These, however are but blemishes in a work of remarkable merit, and which appeals strongly to the intelligent mind. It does not seem possible for it to win popular success in its present shape, for the people will desire to see more heroism and hear less talk about it, and are apt to look unkindly upon a man whose transcendent qualities make him everybody's friend. John L. Burleigh, who played Cherubini, is an actor of considerable merit, whose appearance is also in his favor. His rendition of the part showed careful study and extreme conscientiousness even to the verge of nervousness. When he becomes more familiar with the character he will lend to it more fire, I have no doubt. He speaks the beautiful lines with a fine intonation and an earnest manner that carries with it the conviction of sincerity, and the winning deference of his deportment offers some excuse for the love so generously bestowed upon him. He needs, however, to shake off at times his repose, and allow himself more freedom of action and of speech. He placed his point of vision too high, thus partly obscuring his face except to those in the upper gallery, and kept his hands too constantly upon his breast or in contact in front of him. An exhibition of rage in the third act would not have been unholy under the circumstances, and would have added greatly to the climax. Still, he had a trying part, which he played well, and which I am sure he will play better. Harry Linden as Baron Von Hummel had a straight comedy part, which he played in a manner satisfactory to every one, and which could not well have been improved. Miss M. E. Fitzpatrick as Lady Celia was at times too cold, although she was quite successful in preserving the dignity of the part, for which she deserves great commendation. Constance Murielle as Lady Hester, a somewhat unconventional woman, played with great spirit, and with excellent taste and tact kept her part free from even a suspicion of vulgarity. She caught and portrayed the author's ideal—a lady whose excellent health and goodness of heart refused to submit to trammels. May Waldron as the Countess Orsini was charming. Her carriage, the sinuous grace of her movements, and her smooth, natural speech, made her lift her part to the first importance. If I am correctly advised that there is to be a change of parts, I am sure this lady will appear to even better advantage. Addie Plunkett as Stella, the peasant-girl, proved herself a very winsome little lady, with a thorough understanding of her role, which she played with spirit and discretion. G. Morton Price as Sir Charles Granville made good use of the few opportunities his part affords, and Franclyn Reglid as Count Winkleman was the ideal dude. This week W. J. Ferguson in A Friendly Tip.

W. J. Scanlan, at the Walnut Street Theatre, has been doing an immense business. Standing room only has been the rule. He has become a great favorite in this city, and his pretty songs, his humorous sayings, his quiet, deliberate manner and his winning smiles have won him hosts of very ardent admirers. The play, Shane-na-Lawn, is neither good nor bad, but it affords Mr. Scanlan the opportunities he needs, and you leave the house feeling that you have passed a very pleasant evening. This week, Minnie Maddern; Shadows of a Great City, 23d.

The Mikado at McCaull's Opera House is as great an attraction as ever. I dropped in for a few minutes one evening during the past week, and found every seat filled and plenty of wall-flowers.

At the National Theatre James O'Neill, in Monte Cristo, has literally packed the house. Barlow-Wilson and Rankin's Minstrels, 16th; Oliver Byron, 23d.

At the Arch Street Theatre Jeannie Winston has produced her repertoire of operas to good houses. Miss Winston is not strong enough to star. Her voice is unpleasant in quality and defective in training. Neither is the co. strong, the principals seeming to labor with their music, and the chorus proving weak and unsteady. This week, A Bunch of Keys; Siberia 23d.

Davene's comb. has done an excellent business at the New Central Theatre, and richly deserved it. This week Buffalo Bill's Dutchman and the Prairie Waif comb.

At the Arch Street Opera House, The Grand Duchess has completed its run, and the Princess of Trebizonde will be the attraction for an indefinite time, Miss St Quinten taking the part of Prince Raphael.

At the Academy of Music Fred. Warde has played Damon and Pythias all the week to reputed good business. I was unable to get there, so cannot speak of the performance.

At Forepaugh's Theatre, Cyril Searle has been playing to good business in Rose Michel. This week, T. H. Glenny's version of Called Back.

Let Me Tell You: Several funny local burlesques were presented last week at the Eleventh Street Opera House.—Maurice Grau made a mistake in raising the prices for the Judic performances.—Charles Pope, of St. Louis, actor and manager, was in town several days, having come here at the head of the delegation of Elks from that city to do honor to his fellow-member of St. Louis Lodge, the lamented John McCullough. Mr. Pope has endeared himself to his brothers in this city, and as he is soon again to don the buskin he has their warmest wishes.—On last Sunday night, Philadelphia Lodge, No. 2, B. P. O. Elks, held its first social session. Among those present were W. E. Sheridan, Bartley Campbell, Robert E. Graham, John L. Burleigh, Edward L. Connell, Charles J. Campbell and Jule Keene, all of whom kindly added to the entertainment.

CLEVELAND.

Thomas W. Keene, at the Opera House, had a great run, notwithstanding bad weather and strong counter-attractions, and also the fact that it was the opening week of the new Music Hall here. Keene is a growing star, and at each visit here his improvement as an actor is perceptible. His progress has been rapid, and is classing him with the great tragediens of this country. His support is strong. Prominent in it are James B. Curran, Gustavus Levick and Henrietta Vaders.

Dan'l Sully, in the Corner Grocery, with an excellent co., played to full houses at the Academy of Music all week. No performance at this house week of 16th, the Ella Wesner comb having gone to pieces. Week of 23d, Baker and Farron.

Our Goblins, first three days, at the Cleveland Theatre, to light business, followed 12th, 13th and 14th by Lester and Allen's Minstrels to big houses. This week, After Dark comb.

Allison and Felch's Musical Comedy co., in A Streak of Luck (Princess Trebezonde), had a good week at the People's. The co. is made up of clever people. This week, Louise Pomeroy.

Shrewd and liberal advertising of the opening of the new Music Hall and exhibiting State dignitaries as presiding officers at each performance, together with such an array of talent at Kellogg, Thursby, Nevada and Fursch-Madi, gave the house a great send-off for four nights. Building seats 5,000, and is to be used for concerts and operas only.

Drift: I have seen nearly all the principal theatres of this country, and am of the opinion that the Cleveland Opera House compares favorably with any of them. Built by that veteran manager and actor, John Ellsler, it was made as perfect as to size and arrangement as Mr. Ellsler's long years of experience suggested. No money was spared in its construction and finish, and the result was a model, elegant theatre. At time of its completion Cleveland had not yet fully emerged from the chrysalis state of village or country town, and the result was the Opera House was a financial failure and wrecked its owner. To-day, however, it is the leading theatre here, and under careful and experienced management it is paying its owner handsomely.—Louise Pomeroy, who plays at the People's this week, is well known here.—Harry Jackson, an English character actor, plays Dicey Morris in After Dark.—Lester and Allen were sued here on an old claim for failure to play two years ago.

NEW ORLEANS.

The business done at our leading theatres this week has not been such as to make glad the managerial heart. Zozo, at the St. Charles Theatre, has led the van, and has deserved and received generous applause nightly. This spectacular play is decidedly the best of its class we have had here in a long time. The scenery is elegant and attractive, and the acting generally good. George H. Adams is intensely funny and provokes continuous laughter as Washington Knowall, the American. Adelaide Cherie looks regally handsome as the Magic Queen. Miss Toma Hanlon sings remarkably well and the ladies are all pretty and beautifully costumed. Florence ("Baby") Bindley dances excellently, and her musical act is always generously applauded. It is a matter of surprise that the house has not been filled at every performance. Loudon McCormack 15th, with Joaquim Miller's play of '49, and The Danites. The Bandit King follows.

E. E. Kidder's really good drama of Niagara, presented by an admirable co., opened the season at the Grand Opera House 8th, and was received by a very good house This play is the best dramatic effort of Mr. Kidder's I have yet seen. The author's comedy is always good, but especially so in Niagara; and the emotional and stronger scenes are well written. Rose Eytinge is admirable in every thing she does, and her Gindita Orrini is a capital piece of work, The co. is a good one throughout, and it would be hardly fair to individualize where all are deserving of praise. The Milan Opera co., 15th.

John A. Stevens has presented Passion's Slave and Unknown at the academy of Music during the week to a succession of slim houses, matinee accepted. Adelaide Moore 15th.

Jetties: Gilday's Comedy co. has been doing well at Faranta's in a hodge-podge called Worse and Worse, and Robinson's Dime Museum has been well attended. Herr Haag, the elastic-skin man is the latest addition to the curiosity hall.—Barrett's Circus 15th.—Mr. Darien reports that his co. engaged for a season at the French Opera House, to open about Dec. 17, sailed from France 13th.

CHICAGO.

The reconstructed Boston Ideal Opera co. had very satisfactory and enthusiastic audiences at the Grand, but there was a noticeable falling off in the number and fashionable quality of the people in attendance. The two new members of the organization, W. H. Clark, basso, and Mlle. Zelie de Lussan, were well received in the parts they appeared in, and there is no room for doubt that the latter in particular is a vast gain over Geraldine Ulmar. Mlle. De Lussan appeared in Victor, the Blue Stocking, a new and very pleasing opera from the French, and her success was undoubted. She can act as well as sing—a great point in her favor. Agnes Huntington has a fine contralto voice, which she uses with skill. Marie Stone, Tom Kane, Herndon Morsell and H. C. Barnabee, the old and well tried members of the co., were received with the accustomed expressions of regard. This week the co. appear in Martha, Fra Diavolo, Victor, Bohemian Girl, etc.

The Black Hussar, by the McCaull Opera co., continues to draw crowds to the Columbia Theatre, and the last week will probably be the best of the four that the co, have remained here, so far as attendance is concerned, notwithstanding Judic will be in the city to attract the comic opera goer. Next week, Rhea.

Around the World at McVicker's has had a most profitable two weeks. This week, Annie Pixley in Eily. The Duff Opera co. in Mikado 23d.

Kate Castleton, in her new musical farce, Crazy Patch, has pleased large audiences at the Opera House. The piece has something more of a plot and story than others of the kind, and a clever co. of people make it go with great vim and spirit. John Gilbert as an escaped lunatic makes the chief success. Kate sings a new (?) song called "The Good Young Man Who Died," and is as plump and pretty as ever. This week Judic, who will appear in a round of her famous parts for thirteen nights and three matinees.

Effie Ellsler has had only fair patronage at Hooley's in Woman Against Woman, a play that made a great impression when first produced here, with Marie Prescott in the leading role. Miss Ellsler is entirely different in her treatment of the part of Bessie from the previous exponent, but it is a very clever and praiseworthy performance. The co. is a strong one, and filled the characters in the play adequately. This week Joseph Murphy in Kerry Gow. Next week, the same actor in Shaun Rhue. Two weeks' stay will tax this star's popularity to the utmost.

The Haverly Minstrels are doing a steady and profitable business. This week a new burlesque by Emily Ames, entitled The Black Hustler; Signor Nerini, a new tenor, and a new sketch by Sweatman.

The People's Theatre did a great week's business with Muggs' Landing. This week, Reilly and Woods Specialty co.

The Academy of Music had a revival of the good old sensation border drama last week in the presentation of Nobody's Claim by J. J. Dowling and co. Large audiences were the rule. This week Louise Balfe in Dagmar.

The Standard had an attraction in Charles A. Gardner in Karl the Peddler, and this dialect artist drew fairly good audiences. This week A Prisoner for Life co., which recently appeared in a down-town theatre, will try the patience of the westsiders.

Aside: The new musical comedy, A Pair of Kids, which was played at the Grand on the 8th, and in which Ezra Kendall will hereafter star, proved to be a first-rate vehicle for his original and dry humor. The comedy is full of good things, and will certainly prove a success. The co. engaged to assist Mr. Kendall is strong in good singers and actors, and after a short time will work together so that the piece will run smooth ly.

CINCINNATI.

Siberia, at Heuck's, held the boards throughout the week, and closed a very successful engagement 14th. Frankie McClelland in the soubrette role was excellent. This week, Nat Goodwin's Skating Rink, followed, 22d, by Annie Pixley.

Robson and Crane, in the Comedy of Errors, proved a veritable bonanza for the Grand, the nightly attendance being sufficient to crowd the house. This week, Louis Aldrich, in In His Power, followed, 22d, by Effie Ellsler in Woman Against Woman.

The World, at Havlin's, attracted largely during the week. The play was cleverly staged. Wash. Melville, at one time of the old National Theatre stock co., rendered Mo. Jewell in a style that compared favorably with the performance of Roland Reed and Russell Bassett. This week, Randolph's Burlesque comb., followed, 22d, by Dan Sully's Corner Grocery; 29th, Sol Smith Russell.

German Luck, at the People's, presented two new aspirants for stellar honors in the persons of Charles T. Ellis and Clara Moore. The former is an agreeable vocalist, but whose stage business is strongly suggestive of Emmet's. Miss Moore scored a hit in her songs and dances. This week, Tony Denier's co., followed, 22d, by Romany Rye.

Between the Acts: Some captious scribe, who is not deeply enamoured with the ex-Festival Dictator, hazards the assertion that Manager P. Harris is using every effort to secure Lennie Miles and his pa's plug hat for the curio department of the Museum.—Mrs. Harry Rainforth, wife of the clever manager of the Grand, is visiting relatives in Washington, D. C.—The Kolakonka Minstrels at the Odeon, on evening of 13th, scored a decided hit. Some of the business introduced was entirely original, and John Morgan's recitation of "Phœbe" (written by Adonis Dixey), with appropriate gestures, was the feature of the evening. The entertainment will probably be repeated in Covington, Ky., at an early date.—The artist who designed the window litho's for Nat Goodwin's Skating Rink is evidently an inventive genius. He deserves credit for the originality of his conception.—Gold coin souvenirs were distributed to the lady attendants at Havlin's, 9th and 13th.—The Law and Order League failed to make out a case against Charles T. Ellis, the German Luck artist, for violation of the Sunday performance law, and the prosecution was accordingly dismissed. The failure is attributed to the fact that the League's witness failed to identify the defendent.—Manager Fennessy, of Heuck's, reports the business at that house as fully fifty per cent. better than for a corresponding period last year.—Will O. Wheeler is on tour, heralding Sully's Corner Grocery.—This week at Heuck's was marked by the largest advance sale in the annals of that house.—Hoyt's Tin Soldier co. is booked for week of Dec. 6, at Heuck's.—Alfred Bouvier, representing Annie Pixley; Ed. Stevens, in advance of Effie Ellsler; Colonel Keys, of the Romany Rye party, and John Russell, who is doing the press-work for Kate Castleton's troupe, are all in the city at present writing.—The new artists booked at the Vine Street Opera House for current week include Frazer and Allen, Warren and Gentry, Mlle. Adele, Miss Durand and Romalo Brothers.—The Cincinnati Lodge of Elks will benefit at the Grand in February, Fanny Davenport in the Lady of Lyons, supported by Robert Mantell as Claude Melnotte, being the attraction.—Manager John Havlin, who has been absent in St. Louis returned 14th.—The Cincinnati Orchestra, under Louis Ballenberg's management, returned from a very successful engagement at Cleveland, 14th.—E. M. Gottbold, business manager of Harris' Opera House, is wearing a very complacent smile over the outcome of the Louise Pomeroy engagement.—Several of the local managers are out "gunning" for the *Commercial Gazette* artist, who brought their "pictures" out in the columns of that paper, 15th. Outside of Manager Pat Harris' not a solitary face in the list could have been recognized by its possessor.—Manager Fennessy talks of bringing a suit for damages.

BROOKLYN.

Brooklyn Theatre: Lotta appeared before a good audience on Monday night in Nitouche. Her presentation pleases Americans, especially Brooklynites, better than Judic's because there is no suggestiveness in it.

Park Theatre: Aimee brings her French accent and Parisian piquancy this week in Mam'zelle and Divorcons. Monday night she played in the first named to a large audience. Age cannot wither her attractiveness, and she is just naughty enough to suit the staid theatre-goers of this goodly city.

Grand Opera House: The Vokes were billed for this week, but they gave up their date to the Dalys, whose vacation is furnishing lots of fun. Miss L. Derious is making the dudes D. Lerious with her lively acting.

Criterion: Sumptuous settings and able acting with crisp dialogue and exciting situations make A Moral Crime successful at the Criterion this week. Next week a new play, In the Swim, by Sydney Rosenfeld, with Messrs. Bowser, Harry M. Pitt, Victor Harmon, Fred Lotto and Rillie Deaves, Marion Russell, Mrs. Sol Smith and Ella Hunt in the cast.

Hyde and Behman's: The Mikado of Brooklyn, a local burlesque on the Gilbert and Sullivan opera, is on the boards this week and fulfills the recent promise of sprightly local plays. Billy Barry's Mikado fills the bill. The burlesque is well put together and will have a run.

Tips: The Dark Days co from the Royal Haymarket Theatre, London, did so well at the Criterion last week that they have made a return date.—Kattie A. Sammis, neice of the late Mrs. T. B. Conway, and of Mrs. D. P. Bowers, a sister of Mr. W. G. Sammis, of the Park Theatre, has developed rare talent as a prose authoress, and will publish a volume of her works this Winter.—H. D. Wilson, of the Brooklyn Theatre, has deferred the first of the Wednesday afternoon Talks About Acting until the second week in December. The amateur societies, of which there are thirty-three in the city, have become strongly interested in the project.—J. B. Renauld, of the Union, tells of the late John McCullough returning a local manager $700 because the latter had lost that amount on the forced extension of an engagement with him. He had previously given McCullough a chance at a loss.—The horse used at the Grand Opera House in No Thoroughfare is twenty-six years old, and has appeared on the local stage one hundred times at various theatres. He takes his cue as readily as the other actors, and the only thing he dislikes is the bass fiddle. He tried to kick the life out of one at a recent rehearsal.—Edwin Booth, supported by the Boston Museum co., will present a round of his characters at the Academy of Music during Thanksgiving week.—Thursday of this week Her Majesty's Opera co. present Carmen at the Academy of Music.

Supplement: The Romeo and Juliet pictures given with last week's MIRROR have helped the sale of the paper fifty-fold, according to Manager Samuel Castell, of the Brooklyn News Co. Harry D. Wilson, Walter R. Sinn, Ed. Knowles and Bob Hilliard, among the local theatrical men, praise it very highly.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers): Her Atonement this week. Excellent co. House well filled nightly. M. B. Curtis in Sam'l of Posen next week.

Lee Avenue Academy of Music (C. L. Woglom, manager): Evans and Hoey in A Parlor Match this week. Large audiences.

SAN FRANCISCO.

Nov. 10.

The week ended 7th opened the rainy season in California, which at the beginning always does more or less injury to theatrical crops, as all of the houses suffered to a greater or lesser extent.

The first week of Macbeth at the California was very successful artistically, musically and financially—which latter is especially gratifying to the friends of Mr. Rankin, as false prophets had predicted a failure. Night after night the building has been crowded, despite the rain, and the audience last night speaks well for the second week. Mr. Rankin's Macbeth is a more finished piece of acting than his friends gave him credit for, the only visible trace left of his former work being that little '49 kick, which, however, is gradually disappearing. Ellie Wilton imparts a sweet, womanly grace to Lady Macbeth, and eliminates some of the harsher features, thus making the picture rather attractive than repulsive, even if in so doing a degree of sacrifice is made in the acting. Frederic de Belleville has created a genuine sensation, and given an importance to Banquo hitherto denied the part, owing to its passive rendition in unskilful hands. This gentleman has been retained for important places in Allan Dare and Wall Street Bandit, which follow Macbeth.

While the Salsbury Troubadours did not begin at the Bush in Three of a Kind to the business this merry party of funmakers deserved, the rain has not prevented a good increase in the audiences. On Saturday and Sunday nights the cosy little house could scarcely accommodate the many who wanted to laugh. Last night a splendid house greeted them in Tom, Dick and Harry, which I believe will become more attractive than its predecessor, the action being more continuous and the changes more frequent. John Webster and Nellie McHenry seem never to grow old, ugly or in any way less attractive.

The Baldwin presented another scene of brilliancy last night, occasioned by the introduction of The Mikado by the Carleton Opera co. The costumes were marvels of richness, matching in brilliancy the dressed-up audience which filled every part of the theatre. The scenery reflected much credit upon the artist, Mr. Seabury, while the production as a whole created unbounded enthusiasm. Charles H. Drew as Ko-Ko made the hit of the evening. Mr. Leumane sang Nanki-Poo better than he dressed it, having sacrificed correctness for appearance sake. Louise Paullin as Yum-Yum, Alice Vincent as Pitti-Sing, and Jessie Quigley as Peep-Boo made a charming trio. The Poo-Bah of Joseph Greensfelder reflected more credit upon this gentleman than did his Abbe in Nanon. W. T. Carleton, as the Mikado, hid himself so thoroughly in the character and in his marvellously rich costume that his most intimate friends refused to recognize him until he sang. Josephine Bartlett was originally cast for Katisha, but at the last moment was taken severely ill. Her part was sung in a very creditable manner by Clara Wisdom, who made a pleasing hit in her love scene with Ko-Ko by carrying him on from the prompt side in her arms. This completes the cast, excepting Pish-Tush, which was well sung by Thomas Guise. Mr. Carleton's being the authorized version, I expected too much most likely, for not until after the performance was over did I know how very well the same opera was rendered at our Tivoli Opera House.

The Standard was well patronized last week, Charley Reed's latest burlesque, Nan Off, constituting the principal attraction. Next week McBreath, by Charles William Shakespeare, will be the afterpiece, according to this cast:

McBreath	Monday	Reed
Mike Duffy	and	Frillman
Bunko	Tuesday	Birch
McBreath	Wednesday	Frillman
Mike Duffy	and	Birch
Bunko	Thursday	Reed
McBreath	Friday	Birch
Mike Duffy	Saturday	Reed
Bunko	Sunday	Frillman

The Mikado was revived last night at the Tivoli, with new and elegant costumes, new scenery, and, indeed, everything freshened up. The only change in the cast was the Mikado, in which W. F. Rochester replaces Mr. Frillman. The orchestra was led by W. W. Furst, the new conductor, and he seemed to understand his business. The revival was well attended, with good outlook for the week. The Three Guardsmen is in preparation, and will follow The Mikado. Then a Trip to the Moon.

Tazo, at the Grand, was not the success it should have been; yet Mr. Gardiner did not lose any money. Blanche Curtisse is the possessor of an exquisite figure, in addition to her general attractions otherwise; but has been handicapped at the Grand (it being the only house with open dates suitable to Mr. Gardiner's route). When she comes again, 'twill not be as a stranger, but as a young and ambitious actress, in whom a great interest is manifested here. Edward Barrett, late of the Oakland Tivoli and the Wigwam, with Annie Rynar, will appear this week in Uncle Tom's Cabin, under the management of a Mr. Brooks.

Driftwood: During the run of Macbeth at the California, Frank Mordaunt received an ugly sword gash over the eye, and Joseph Holland had two fingers badly disabled in fencing.—A draped picture of McCullough, set upon an easel in the lobby of the California by Manager E. D. Price, Sunday afternoon, was the first intimation of death to many friends of the dead tragedian.—Mr. Rankin, who possesses the sole American rights to the Kelly Macbeth music for five years, is now in negotiation with Eastern managers for its production.—Cornelli's Imperial Japanese co. was the attraction at Woodward's Gardens Saturday and Sunday, and will this week constitute the principal feature at the Wigwam.—Colburn and Clayton, Eva Allen, Thelia and Ollie Archmere, and Thompson and Pierce were the new people last week at the Vienna Gardens. The Kiralfys open at the California (not the Grand), Dec. 21, for the holiday season. The Rankin co. will transfer to the Baldwin, and the Grand will be closed.—Don Cæsar de Bazan, in French, by Juignet's co., is announced for the Grand, 22d.—Joseph Holland's mother, widow of the late George Holland, has arrived and taken apartments next those of her son, at the Baldwin.—As You Like It is in preparation at the California. It will take the form of another revival, with new and original music by Edgar S. Kelley.—Archie Gunter has completed a new play, with a fitting part for a star actress, which he takes East shortly.—Mr. Hayman's interests at the Baldwin Theatre will remain in charge of Robert M. Eberle when the former removes to New York city and takes another house there—after the holidays.—Mr. and Mrs. John Webster are the guests of George Kelly, secretary of the Justice Mining co., residing at the Truesdell, and a cousin of Mrs. Webster.—A word of praise is due Gus Bilfinger, chief usher at the Baldwin, for his general excellency and never-tiring politeness to Mr. Hayman's patrons.—The entire Troubadour party visited the Trip Through Japan, by invitation of Manager Harry Deakin.—Following the Carleton Opera co. at the Baldwin comes W. W. Kelly's emotional star, Grace Hawthorne, for three nights and a matinee, in Miss Multon and Camille. Then Judic, 13th.—Every seat in M. H. De Young's new Alcazar is sold for the forthcoming Nevada concerts.—Baldanza has gone to join the Milan Opera co.—Mme. E. Tajetti assisted at the last Beethoven Quintette Club. A new series is said to be among the early possibilities.—Sordelli, the Italian diva, goes to New York at an early date.—Ellie Wilton has cancelled her engagement for the present with the Madison Square Theatre.—Alf. Hayman has gone to Portland in advance of the Lewis Morrison comb.—Alice Vincent, Louise Paullin and Josephine Bartlett have been taking lessons in the art of dress, make-up and walking from the ladies at Deakin Brothers' Japanese headquarters.—Castell Brydges, the tenor of Reed's Minstrels, is said to have married Ada Freeman, a sister of Kate Castleton, at the Merritt House, Oakland, 4th.—It is stated that E. J. Buckley will return to play My Partner on the coast, having secured the absolute right from Mr. Aldrich.—When last heard from Emerson's Minstrels and Dion Boucicault had each made over $40,000. Emerson will not return so long as his prosperity continues, and Boucicault will not return because he dare not.

BALTIMORE.

The first week of Edwin Booth's engagement at the Academy of Music was a crush at every performance. Every available inch of room was utilized, the aisles were filled from the stage to the door, and the orchestra was crowded from its place. This is probably the most brilliant engagement Mr. Booth ever played here. Usually Baltimore audiences are noisy and pronounced in their enthusiasm, but last week they were quiet in their appreciation, though it was none the less sincere and hearty. The support of the Boston Museum co. was excellent, and the acting of Charles Barron, Annie Clarke and Blanche Thompson received recognition. The second week began on Monday night with King Lear to a packed house. The repertoire announced for this week includes Hamlet, The Apostate, Richelieu, New Way to Pay Old Debts, Ruy Blas and Katherine and Petruchio. The seats are nearly all sold for the week. On the 23d the Academy Opera co. will return for a week and play under the auspices of the Order of the Oriole, presenting among others Fulton and Itzel's new opera, Jack Sheppard.

Over the Garden Wall drew well at Ford's Opera House last week and proved a very laughable performance, chiefly owing to the clever work of George S. Knight, though his co. added not a little to the general smoothness of the play. Mr. Knight's German dialect is natural and droll, and his tipsy scenes thoroughly ludicrous. Hoyt's Rag Baby opened to a good house on Monday night. Next, We, Us & Co.

At the Holliday Street Theatre Fantasma closed a fair week's business on Saturday night, and on Monday The Devil's Auction began an engagement. Next, Barlow, Wilson and Rankin's Minstrels.

The attendance at Harris' Masonic Temple Museum still goes on, and the curtain is invariably raised to a good house. Monday afternoon the Wilbur Opera co. gave The Mikado, and will be the attraction for the current week. Nothing is underlined for next week.

Dominick Murray is having good houses at the Front Street this week, and is appearing in Escaped from Sing Sing. He is a big favorite here, and the play a standard attraction with the lovers of the sensational drama. A Great Crime will be substituted on Thursday, and for the rest of the week. Next, Edwin Arden in The Eagle's Nest.

The variety programme offered at the Monumental Theatre this week includes H. M. Davene's Allied Attractions. Next, Howard Athenæum Specialty co.

Frost: Alice Oates was in town last week singing at the Odeon, a variety hall, in the lower part of the city. It is but a few short years ago when she played a brilliant engagement at Ford's Opera House, and the building was not large enough to hold the crowd that flocked to see her. Poor Alice! she has gone down the ladder with frightful leaps.—The funeral of Mrs. Jennie Moyston, a member of Bartley Campbell's White Slave co., who died after an hour's illness of apoplexy at Omaha, Neb., on last Tuesday afternoon, took place from the residence of Dr. J. C. Moyston on Saturday afternoon. Rev. Dr. Leyburn officiated. The interment was made in Greenmount Cemetery.—William Diamond, of New York, about seventeen years of age, was arrested on Saturday at a hotel on Baltimore street before he had a chance to go on the stage. He came over here to adopt the stage as a profession, but having appropriated $215 from the funds of the American District Telegraph Co., of New York, to start with, Inspector Byrnes telegraphed to the authorities here that he wanted to see Willie, and so Willie has not yet become an actor.—Blanche Thompson, of the Boston Museum co., is a Baltimore lady, and at one time held the position of teacher in one of the public schools here. She made her debut under the management of J. T. Ford, and was in his co. for several years. She once sang the part of Buttercup in Pinafore in Ford's original Pinafore co.—J. M. Barron, for many years connected with Owen's Academy of Music in Charleston, S. C., has accepted the management of the Academy Opera co., and will make the tour through the South with it.

ALABAMA.

MONTGOMERY.

Montgomery Theatre (Jake Tannenbaum, manager): Myra Goodwin, in Sis, to light house, 10th. Milan Italian Opera co. presented Lucia to a good house 12th; La Sonnambula, to a fashionable audience, 13th.

Arena: Shields' old-fashioned circus opened for the week, giving two performances daily to large audiences at ten cents.

Items: Local press paid a glowing tribute to poor John McCullough's memory, and the programmes of the Montgomery Theatre, 12th, were in mourning.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): A fair-sized audience attended the performance of Norma, by the Milan Opera co., the 9th. Mlle. Emma Komeldi, in the leading role, displayed a remarkably good voice, and in her performance a high degree of talent as an actress.

SELMA.

Academy of Music (L. Gerstman, manager): Milan Italian Opera co., 10th. Good rendition Il Trovatore, to large and fashionable audience. Following night, La Sonnambula; poor performance; fair house. Loudon McCormack's '49 co., 13th, pleased a good-sized audience. The looked-for opening night of the Academy arrived, and while all details of the building were not complete, things run smoothly. The drop-curtain and decorative features are very pretty, the stage large, settings good, and everything presents a beautiful appearance. One of the features of the evening was the attendance in bodies of the Harmony and Waverly Clubs (social organizations), full dress prevailing.

MOBILE.

Mobile Theatre (Jake Tannenbaum, manager): Myra Goodwin entertained a large house, 9th, in her play of Sis. The dancing of this bright little soubrette was especially good. A very large audience assembled, 13th, to see Skipped by the Light of the Moon. The performance gave general satisfaction.

ARKANSAS.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Edwin Thorne's co. in Black Flag played to fair business 6th and 7th Leslie Gossin as Harry Glyndon was frequently called before the curtain. Support excellent.

LITTLE ROCK.

Grand Opera House (J. E. Riley, manager): The Professor co., James O. Barrows at the head, 9th, 10th and 11th, to fair business. Kitty Cheatham as Daisy Brown was well received. The co. was banqueted by the Elks 10th. The performance 11th was given for the benefit of Christ Church of this city. A. K. Feely (treasurer of Professor co.) informs your correspondent he had considerable trouble in Texas. His advance, D.

B. Hodges, had changed some dates and rates, Mr. Feely left his co. for a short time to overtake Mr. Hodges and discharge him. Hodges came to Little Rock and made arrangements with a lawyer to run an attachment on the baggage of the co., but when the co. came here Mr. Feely showed receipts in full payment of all claims against the co., signed by D. B. Hodges. Baird's Minstrels gave the best show of the season in their line, 12th and 13th. Good business. Jennie Holman 16th, week.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Pauline Markham presented Lost in Gotham and the Two Orphans, 9th and 10th, to very light audiences. Miss Markham rendered some very pretty songs, which were about the only pleasing feature of the performance. Her support is about as weak as the first named play. A goodly-sized and well pleased audience greeted Baird's Minstrels, 11th. Very good entertainment. Burr Oaks to fairly good house, 13th. Excellent performance. Ada Gray, 19th; Ford's Opera co. in Mikado 27th and 28th.

CALIFORNIA.

SAN JOSÉ.

California Theatre (C. J. Martin, manager): A Rag Baby was presented 3d, to a packed house and proved to be a great hit.

Item: Manager Martin promises us Emma Nevada for Thanksgiving relish, and has announced her date for the 27th.

COLORADO.

DENVER.

About the only important change which has occurred in that capital organization, Haverly's Minstrels, since it was at the Tabor last Summer, is the retirement of Charley Reed who has been succeeded by "Happy" Cal Wagner, a jolly, good-natured person, but who is getting pretty well advanced in years and is not what he used to be. I think Lew Spencer makes as good an "end" as either of these comedians. Business thus far has been large. Week of 16th, Thompson Opera co. Kiralfys' Around the World, 23d; All-Star Specialty co. 30th, Salsbury's Troubadours, Dec. 7.

Owing to the late arrival of Hattie Grinnell, Miss Mills, Venie Burroughs and Professor Engel, the new people engaged for The Skating-Rink, the opening was deferred at the Academy until last night (Thursday). It looks as if Mr. Krueger and his clever co. would make things hum the rest of week. Madame Janauschek opened her week Monday night in My Life, followed in succession by Zillah, Mary Stuart, Bleak House and Countess of Mansfield. Saturday night Macbeth. Prices will be one dollar, seventy-five and fifty cents. Manager Hughes is to be complimented on securing the following attractions: Week of 23d, Grau Opera co.; 30th, Downing's Tally-Ho; Dec. 7, Barney McAuley; 14th, Alice Harrison; 28th, Over the Garden Wall.

Small Talk: Four opera cos. between now and Jan. 1.—Alice Harrison's Hot Water paper has already arrived.—Venie Burroughs' last appearance here was with the Adamless Eden co. and she was the best in the lot.—Haverly has got out some new paper for the Craggs.—Joseph Everett, former door-keeper at the Tabor has embarked in the grocery business.—There are a number of Mikado cos. headed this way, but Thompson will be the first in the field. Harry Smart is in advance.—Jacques Krueger and some of his party attended Haverly's opening.—J. H. Laine has done some good work for Janauschek. Some very fine paper is up.—The opera house in Fort Collins is not reopened as reported. It is said that personal spite of some of the aldermen against Jay H. Boughton, prevents the latter from opening the house.—Colonel Haverly has got enough money out of the Colorado people to make up for some he has dropped in mines in this State.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The attractions last week were Minnie Madden, 12th, Rose Coghlan 13th, and Murray and Murphy 14th, all to good business. Fanny Davenport 19th; J. T. Raymond 20th.

American Theatre: The management have reduced prices, but not the quality of the entertainment, as the bill the past week attested. Bush and Giltoil head the list this week.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Janish opened 9th for three performances of Anselma. Fair houses. The play was well received, and Janish made an instantaneous success. Hart Conway, as Basil, made quite a hit, and received a recall for a neat bit of comedy acting. John C. Freund played the Prefect of Police with very good judgment, and Gabrelle du Sauld was the recipient of an encore. Harrison and Gourlay finished the week with their new piece. From The Frying Pan Into the Fire and Skipped by the Light of the Moon. The former is a very funny skit. Both *farceurs* were in their happiest mood, and the enjoyment was profitable.

Carll's Opera House (P. R. Carll, manager): Minnie Maddern presented In Spite of All to light business, 13th, 14th.

Bunnell's Museum: Newton Beers in The Stranglers of Paris drew big houses last week. Frederick Bock divides the current week between The Power of Money and Monte Cristo.

Before I Forget It: Adelaide Phelps, the popular contralto of this city, has accepted a position to sing leading parts with the Bijou Opera co. under Adolph Neuendorff.—The Scheelock Sisters, of this city, who received such favorable criticism at the De Kontski recital in New York, are considering an offer to sing at the Casino Sunday evening concerts.—I ran across Frank Gardner, who came up to the Janish performance Monday night. He showed me some printing which he is preparing for the New York debut of Carrie Swain. She will appear in Jack in the Box, purchased from its English owner. It is now having a successful run in London.—Treasurer Sanford, of Carll's is lying at the point of death.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): The Philomela Ladies' Quartette and Leland T. Powers, of the Chickering Bureau, Boston, to a good and enthusiastic house, 13th. Of the ladies, special mention should be made of Miss Baldwin, first soprano, and Miss Peakes, first alto. George C. Boniface 19th; John T. Raymond 21st; John Stetson's Mikado 27th.

WATERBURY.

People's Theatre (Jean Jacques, manager): Murray and Murphy in Our Irish Visitors, 10th and 11th. On the second night the house was packed, many being unable to obtain even standing room. Murray and Murphy carried off the honors, but special mention should be made of Percy Lorain's ballad singing and Loie Fuller's graceful dancing. This week Helene Adell.

Item: No small amount of the success attending Our Irish Visitors is due the untiring efforts of Business Agent C. H. Christianson and Treasurer S. P. Norman.

NORWICH.

Breed Hall: Claire Scott and co. week of 9th, presenting Camille, Galatea, As You Like It and The Lady of Lyons to good houses. Miss Scott displays some ability, but her support, with one or two exceptions, is poor. Atkinson's co. in Peck's Bad Boy, 20th.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): The Carrolls, in Whose Can It Be? 10th. The piece is funny and kept a fair-sized audience in the best of humor. Edward Lang's Comedy co. 11th, 12th, 13th and 14th in Scheming, in which E. R. Lang and Ben. F. Grinnell were loudly applauded.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Barlow, Wilson and Rankin's Minstrels 16th, to good house.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): John Dillon presented States Attorney, 4th, and Tony the Conjurer 5th, to crowded houses. Mr. Dillon is an old favorite in this city.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager): Devil's Auction—well presented; quite the best spectacular piece I have seen for a long time—drew only fairly. This week, Fantasma. Bunch of Keys, 23d.

New National (W. H. Rapley, manager): The Rag Baby last week, to moderate houses. This week, Shadows of a Great City. Next, Wages of Sin.

Ford's Opera House: (John T. Ford, manager): Rosina Vokes and her excellent co. gave In Honor Bound, The Parvenu, Milliner's Bill, Nan, the Good for Nothing, and Tinted Venus last week, to highly delighted but not very large houses. The charming Rosina sings and dances as well if not better than she did ten years ago, and having plays that gives her better opportunities, she acts better. Everything she does seems natural and girlish. If she kicks up her heels a little, it does not look bad at all. There is nothing suggestive or "Frenchy" in anything she does. The co. is an unusually good one. Courtney Thorpe, Brandon Thomas and Miss Chester being especially clever. The latter is a very beautiful girl. Her face is nearly perfect. She is playing her first engagement, and promises well. The next attraction is Kate Claxton, in Called Back, 23d.

Herzog's: Henry Chanfrau drew large houses last week in Kit. This week, Stranglers of Paris; Louise Pomeroy, 23d, in Hamlet.

Items. William Lee as Jesse James at the Dime Museum this week.—Emma Juch and Annie Louise Powell will sing at the Thomas Concerts 27th and 28th.—Rosina Vokes was very busy rehearsing A Burlesque Rehearsal last week. Her agreeable husband, Cecil Clay, made many friends during her stay. We hope to see him and his charming wife and her co. here later in the season.—"Bert" Riddle, with the Rag Baby, was visiting his many friends last week.—Hattie Whiting, of Boston, gives a concert at Congregational Church, 17th.

Supplement: THE MIRROR's picture of John McCullough is pronounced the best of many. The long-looked for Supplement is truly a fine piece of printing.

FLORIDA.

JACKSONVILLE.

Park Theatre (A. B. Campbell, manager): Our theatrical season opened 12th with J. B. Polk in Mixed Pickles. Crowded house. From beginning to end the audience were convulsed. Mr. Polk was well supported throughout. Jennie Christie as Lucinda Sniggins and Alex. Vincent as Hiram Brown deserve special mention. Huntley-Gilbert comb., week of 23d.

Item: Our theatre is now owned by a stock company composed of prominent business men, who have appointed A. B. Campbell manager. The house has been entirely rebuilt and refurnished.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Sam Jones and Sam Small, the revivalists, have struck Atlanta, and in consequence comparatively small houses greeted last week's attractions. Patti Rosa in Bob 9th, repeated at matinee, and Zip night of 10th to only fair houses. Star and play were kindly received. The bright little Myra Goodwin gave Sis to but slim houses 11th and 12th with matinee. Jennie Yeamans in Parlor Match 13th and 14th, with matinee, drew well-filled houses. Miss Yeamans is a great favorite here. Her impersonation of Innocent Kidd was simply immense.

AMERICUS.

Grover's Opera House (G. M. Grover, proprietor): Loudon McCormick and co. appeared in '49, 7th, to very good business, dispite bad weather. Play repeated following night to splendid business.

ROME.

Nevin's Opera House (J. G. Yeiser, manager): Patti Rosa played Zip, 7th, to a Saturday night audience. Poor business, but a satisfactory performance. Bijou Opera co. on 18th and 19th.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): J. B. Polk in Mixed Pickles drew a large audience 10th, and deserving houses at matinee and evening 11th.

Arena: Cole's Circus had a fair crowd afternoon of 9th, but at night the tent was packed. The performance was fair. The theatre attaches complain of gross discourtesy on the part of Mr. Cole and his managers. The advance-car brigade and all hands were tendered the customary compliments, and recognized at the Theatre, and although promised the same courtesies at the Circus, they were refused admission.

Personal: Lawrence Hanley, who has been with Newton Gotthold, has joined a Called Back co. to play Gilbert Vaughn.—This week's MIRROR, with its beautiful supplement, was much sought after and admired.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Mixed Pickles convulsed an audience 9th. The co. was fortunate in striking upon a large railroad excursion and had good house. Patti Rosa in Zip, 12th, to moderate business. If a better support is not furnished she will soon play to empty benches. With good co. to back her, I see no reason why she should not accomplish anything she may undertake in the soubrette line.

ATHENS.

Deupree Opera House (H. L. Crawford, manager): Patti Rosa in Zip, to good houses. This charming actress was the recipient of numerous encores. The audience was one of the most fashionable that has attended at the house this season.

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager): Loudon McCormack's '49 co., three performances, 10th and 11th, to fair business.

ILLINOIS.

ENGLEWOOD.

Leyton's Opera House (J. B. Lanyon, manager): Lawrence Marston's romantic drama, A Wife's Honor, was presented 7th to fair business. The stars, Mr. Marston and Lillian Dunstan, were very fine. Support fair. A Prisoner for Life 14th; fine house.

ROCKFORD.

Opera House (C. C. Jones, manager): Dore Davidson in Lost to a light house, 9th. Professor Morris' Equine and Canine Paradox, 12th, 13th, and 14th and matinee to good houses.

DECATUR.

Smith's Opera House (Frank W. Haines, manager): George C. Miln played Hamlet to a good house 5th. Mr. Miln is an enthusiastic and painstaking actor. His efforts to please were appreciated by the audience, who called him before the curtain twice. Thompson Opera co. played The Mikado to fair house 9th. This is the best co. that has sung The Mikado here. Lilly Clay's Varieties 10th, to small house, which did not include a single lady. Tony Denier's Humpty Dumpty 11th; house fair.

Items: W. A. Thompson, manager Thompson Opera co., gave his co. a banquet at Peoria 8th, in honor of the anniversary of their organization.—Manager Caldwell, of the Grand Opera House, presented Mr. Thompson with a handsome cane. He says the Thompson is the best attraction that has played at his house this season.

STREATOR.

Plumb Opera House (Williams and Croswell, managers): George C. Miln 12th and 13th in Othello and Macbeth. Very cordially received by large audiences and in response to a recall Mr. Miln made a short speech in which he paid a touching tribute to the late John McCullough. After the performance 13th a banquet in honor of Mr. Miln was given by leading citizens.

BLOOMINGTON.

Tony Denier 10th, to fair business. Lilly Clay's Adamless Eden to good house of Adams only. Modjeska in As You Like It, 20th.

JACKSONVILLE.

Strawn's Opera House (Charles Rutledge, manager): A moderate audience was present 12th to see Lost. The attraction of the play is its scenery. Dore Davidson and Ramie Austen did fairly well. Support poor. Jules Grau's Opera co., 16th, produced Mikado to good business. First appearance of the opera. Performance good.

Odeon Hall: This house has recently been thoroughly refitted of late, and will be opened week of 16th by return visit of Basye's Dramatic co. Low prices.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Wilber Lyceum co. opened a week's engagement 9th, presenting Hazel Kirke, Fanchon, Mliss, Two Orphans, My Partner, etc., to good business. Louise Balfe in Dagmar 25th.

Germania Hall: All Star Specialty and Four Emeralds opened a week's engagement 9th, giving a performance of considerable chestnut flavor.

INDIANA.

INDIANAPOLIS.

The curtain fell on the show and on the season of the Little Captain; or, Captain of the Queen's Own, at English's, on Wednesday night, 11th. Business had been bad for several weeks, and the co. drifted to Indianapolis to go to pieces gracefully. Of the co. nothing can be said—they just easily quit. It was reported that the co. would reorganize at Cleveland, but a later rumor locates an Australian tour. Lizzie May Ulmer and a fair co. were billed to fill the week, but a wreck delayed their arrival until too late to show Thursday night. An excellent house greeted them on Friday night. Miss Ulmer is hardly so good as last season. She seems to have lost some vivacity and abandon. Alice Harrison, 20th, 21st.

At the Grand, Private Secretary, with Gillette in the title role, played to a big season 9th, 10th and 11th. Gillette and Frank Tannehill were the best of the cast, but the parts were all well handled. T. P. W. Minstrels pleased full houses 12th and 13th. Co. best seen here this season. The burlesque on The Mikado is a very clever piece, and Billy Rice, as Lord High Executioner was excruciatingly funny. Barrett, 19th, 20th, 21st.

Museum: Martinier and Weaver comb. presented The Octoroon and Bertha, the Sewing-Girl all week to crowded houses.

Zoo: Second week under the new management rolled along very nicely. Dick Gorman presented his Conrad to fair houses. Week of 16th, Sid C. France.

Elbow Shots: The *Times* and the Grand have had a misunderstanding. All passes have been returned and the golden threads of goodfellowship severed.—James V. Cook has returned for a short time from the wild West, where he has been as treasurer for Morris' Equine and Canine Paradox. The Paradox will go to Europe next season under the management of John T. Dickson.—A premature chemical explosion during a tableau in Siberia at the Grand called down the curtain in short order.—The Anderson Opera House will be formally opened 19th. It has just been re-built after the fire of last Spring, and is now by far the most complete theatre in the State outside of Indianapolis.—Indianapolis will furnish an orchestra of ten men opening week.—Ed. Denny, last season with Tally-Ho, for a short time, has signed for the Summer season of four weeks with Frank Tannehill, Jr.; taking German comedian in his new play, A Bar of Soap.—Ed. Marble has been presented with a very elaborate pair of sleeve-buttons by T. P. W. They are horse-shoes studded with eight diamonds and eight rubies each.—Louise Rial and co. in Called Back at the Museum week of 16th.—Ella Wesner had no matinee here. They dismissed the audience, and he went out.—Frank Tannehill, Jr., was arranging with an Indiana polis house to furnish painting for his new play, A Bar of Soap, which takes the road in May.—Mrs. Rose Bailey, wife of State Senator Leon Bailey, has concluded her engagement with the Grau co. and is now at home.—Indianapolis is a good place for companies to get tired in. Across the Atlantic, Seabrooke's Hobbies, Catherine Lewis, Ella Wesner and a few more of this season's proteges can vouch for that.—O. H. Hasselman has erected a gilt sign over his office, calling it Union Square.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): McIntyre and Heath's Minstrels gave a good performance to a good house 10th. Many features were above the average. Their great clipper quartette, consisting of F. P. Ward, F. A. Howard, George T. Campbell and Harry Earle did a very good act. Messrs. Delhauer and Geyer in their frog and clown act, were also good. Tony Denier's Humpty Dumpty played to a very poor house—probably because of the rainy evening—12th.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Notwithstanding a heavy rain, a big audience assembled to see Hoyt's Tin Soldier. Although an ardent admirer of Mr. Hoyt, I cannot refrain from saying that the Tin Soldier is not his best work. Paul Arthur, as Brooklyn Bridge, was good, having a handsome stage presence. Isabelle Coe, as Victoria Bridge, won many encomiums. Rachel Booth, as Patsey, a young thing, caught the house. She is a graceful dancer, pretty, and has a cute way about her which is charming. In justice to her I will state that her name appeared on the programme as Victoria Reynolds, when, in fact, the latter lady is now in New York. She will rejoin the company in a few days. James T. Powers as Rats is original, but overdoes his part. Amy Ames did a neat bit of character acting as Violet Hughes. McNish, Johnson and Slavin played to big business 7th, and gave one of the finest minstrel performances ever seen in the city. Frank Howard sang "Two Little Urchins" and received encores. Sol Smith Russell 21st.

Academy of Music (H. J. Trentman, manager): Sid. C. France closed his engagement on 7th in a somewhat ignominious manner. Only a slim house was present, and the co. rushed the play through. France went out gunning for a reporter, who had made some adverse criticisms. He did not find him. Allison and Felch's Comedy co., 19th, 20th and 21st.

Gossip: The new variety theatre has been named the Metropolitan. It opened 16th. James Hearn, of Cincinnati, will be stage manager.—Hanley and Aime, a variety team, will leave the stage and run a boarding house in connection with the new theatre.—I had a pleasant and instructive talk with C. H. Hoyt, who is with his Tin Soldier. Several of his admirers had made arrangements to have him called out on the stage after the second act, but the scheme miscarried.—The last four co.'s at the Temple had big houses.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): McIntyre and Heath's Minstrels, Nov. 9. Large audience. Receipts, $400. Mestayer's Tourists 13th: audience very light.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): The Tourists played to small house 10th. Tin Soldier 13th succeeded in keeping the audience in good humor.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Prisoner for Life drew good houses.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): Gus Williams co. 9th in Oh! What a Night, to big business. Good satisfaction. The Private Secretary co. 12th to fair business.

EVANSVILLE.

Opera House (T. J. Groves, manager): Hot Water Nov. 12 to a large house. The Black Flag 13th and 14th and Saturday matinee to good business. Leslie Gossin as Harry Glyndon made a decided hit, being called before the curtain at the end of each act. Gillette's Private Secretary 19th; A Tin Soldier 23d, Ada Gray 26th.

IOWA.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): A large audience attended the production of Lost by Dore Davidson and a good average co. 11th. The spectacular effects were unusually fine and were loudly applauded. Mr. Davidson as Chuff, the half witted boy, made the hit of the evening. It was an excellent bit of character acting. Ramie Austen, the leading lady of the co., is a handsome woman, but as an emotional actress can hardly be called a success. Her efforts were decidedly amateurish; her elocution being faulty in the extreme. The rest of the co are adequate to giving Mr. Davidson the necessary support. Matt. L. Berry, the bustling business manager of the Lost co. reports fine business for his party throughout the West. Joseph Murphy in Kerry Gow to fairly good business 13th.

WASHINGTON.

Everson's Opera House (N. Everson, proprietor): The Lester Franklin comb. in N.Y., 7th, to a very light house.

KEOKUK.

Gibbon's Opera House (Isaac Blom, manager): Newell and Feilding's Comedy co. week of 9th, to packed houses. Joshua Whitcomb, Confusion, Private Tutor and Muldoon's Picnic—a modest repertoire, truly! Prices, ten and twenty cents.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Davidson's Lost co. appeared 10th to a large audience.

Items: Dore Davidson informed your correspondent that he will have full control of the Lost co. after Dec. 1st, having purchased Ramie Austen's interest.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): People's Theatre co. a week's engagement 9th. Crowded houses.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): White Slave 9th, to good business. Joseph Murphy in Kerry Gow 11th, to crowded house. Audience delighted

CEDAR RAPIDS.

Green's Opera House: The Ivy Leaf was given 9th and 10th; fair houses. The Leaf is one of the best Irish dramas that has ever been given here. The cast is strong, including the rising young comedian, J. P. Sullivan, as Murty Kerrigan, and Mrs. W. H. Power as Maureen Deelish. The scenery is superb McIntyre and Heath 19th; Star Specialty co. 25th; Louise Balfe 30th.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Two Johns Comedy co., 10th; Joe Murphy, in Kerry Gow, 12th—both to large business.

CLINTON.

Music Hall (Tate and Fluke, managers): Dan Sully's Corner Grocery, 9th, to fair business. Vescelius Sisters in the opera, Galatea, 14th, to light business. They have good voices.

KANSAS.

PARSONS.

Edwards' Opera House (Lot L. Baird, manager): Fun on the Bristol, by Tannehill's Comedy co., 7th, to good business. A fashionable audience expecting a first-class performance, but were disappointed; co. inclined to spend too much time in pleasing the gallery gods. A. R. Wilber's co., supporting the Melville Sisters, hold the boards next week at reduced prices.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): A very large and highly appreciative audience greeted Joseph Murphy and a most excellent co. in Kerry Gow, 7th. The McGibeny Family of fourteen gave a very enjoyable concert to small houses, 10th, 11th.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Julia Anderson, supported by a good co., presented Only a Woman's Heart, 11th, and A Dangerous Woman, 12th. Both performances were good. Business very light, Grau Opera co. in Mikado, 20th; McIntyre and Heath's Minstrels, 28th.

OTTAWA.

Opera House (Samuel Smith, manager): Week of 9th, Maud Atkinson and co. in Fanchon, French Spy, Camille, Satan in Paris, and Frou-Frou; small but well pleased audiences.

Change: Opera House management has lately changed, Sam Smith taking the place of A. W. Barker.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): One of the most enjoyable entertainments of the season was given 10th by the Schubert Quartette, assisted by Mrs. Lena Goetz, soprano, and Georgiella Lay, pianist.

LEAVENWORTH.

Grand Opera House (Edward A. Church, manager): The McGibeny Family gave one of their pleasing musical and sketch entetaiments, 8th, to a moderate house. Only A Woman's Heart co., 14th, with Julia Anderson, as the star. Fair house.

SALINA.

Salina Opera House (Albert Patterson, manager): The J. A. Simons' Comedy co., 9th, in Solomon Isaacs to small audience; the co. is very fair; orchestra and band excellent.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Wilber's co. opened week of 9th in Hazel Kirke, followed by The Danites, East Lynne, Esmeralda, Queen's Evidence and A Mountain Pink, with Fanchon for a matinee; crowded houses, mostly pirated plays. Dan Sully's Corner Grocery, 30th; C. W. Couldock, Dec. 4

Item: The Irene Tracy co. disbanded here 13th.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): The always welcome Nat Goodwin met with his usual large patronage in The Skating Rink. The least said of the piece is perhaps the best, as from its very name little should be expected. Goodwin and a clever co., however, make it go with a rush. The versatile comedian has excellent opportunity for the display of his peculiar abilities. Several skatorial experts lend interest to the programme. Daisy Murdock as Puck, in the last act, presents a charming picture of dainty femininity. Clara Morris, 19th.

Masonic Temple Theatre (J. P. Whallen, manager): Alice Harrison, in Hot Water, contrary to expectation, failed to draw. Of all the stupid, senseless things of the kind, Hot Water is entitled to the distinction of being the worst. It is redeemed in part by a very good co. The Three Little Maids from School, from The Mikado, was never better given here. Effie Ellsler, 19th.

Harris' Museum (P. Harris, proprietor): Hazel Kirke filled the house at every performance. A good co. interprets the play, Graham Henderson making a particularly good Pittacus Green. Richard Gorman, 16th.

New Grand Theatre (J. P. Whallen, proprietor): The Adah Richmond Burlesque co., in The Sleeping Beauty, attracted satisfactory houses. The co. is made up of a number of capable people; the costumes are neat, and the musical selections, marches, dances, etc., very good. The Bartholdi Statue tableau is very fine. An Adamless Eden, 16th.

Items: Joseph Levy is here for Lawrence Barrett.—Daisy Murdock arrived ahead of Goodwin's co., being quite sick. She was sufficiently recovered to go on the opening night. The little lady is pleasantly remembered from her connection with Haverly's Juvenile Pinafore troupe.—The Musical Club members' soiree was a success in every way.—William Withers, musical director for Adah Richmond, gave a reporter interesting material for an article on the assassination of President Lincoln, he being leader of the orchestra at the time it occurred.—Frank Girard, of the Hot Water co., was the recipient of marked attention from his brother Elks while here. He assisted Louisville Lodge in the selection of its new quarters.—Mrs. N. C. Goodwin joined her husband here, 13th.—The excellent picture of John McCullough hanging in the lobby at Macauley's is tastefully draped.—There is a well founded rumor that Mrs. Katie Elliott Uppermann and her brother Edward C. Elliott will join the Emma Abbott co. next season. They are both cultivated musicians, and will, without doubt, be successful. Mr. Elliott is at present Assistant City Ticket Agent for the L. and N. Railroad here, and has an extensive professional acquaintance.—Can any theatre in the country show better booking than Macauley's? Think of Jefferson, Goodwin, Barrett, Clara Morris and Modjeska following in succession.—Alice Harrison rather resented the cold reception her play met with. The last night of her engagement was "guyed" from beginning to end. She seemed anxious to convey the information that she would never voluntarily return to Louisville. While appreciating her acknowledged and deserved position on the stage, no disappointment will result from her failure to return unless she has something better to bring than Hot Water.

LOUISIANA.

SHREVEPORT.

Tally's Opera House (Leon M. Carter, manager): Skipped by the Light of the Moon co. 6th and 7th and matinee. Business and co. very good. Katie Putnam appeared 9th in Lena the Madcap; 10th, The Little Detective, and the farce, The Youth who Never Saw a Woman. Business good. Supporting co. only fair. Bella Moore and co. in Mountain Pink, 11th, to a moderately fair audience. Performance very good.

Tips: Katie Putnam had been quite ill for several days before arriving here, and was confined to her bed most of the time, under medical treatment. During the performance of the farce, 10th, she fainted, and was unable to proceed with the rest of the play. The audience at once dispersed, with best wishes for her speedy recovery.

MAINE.

PORTLAND.

Theatre (Charles H. Newell, treasurer): The Wiley-Golden Affair, in Chestnuts, was with us 11th and 12th, and although hardly up in their respective parts, the co. did well with the piece, and it will, with some extra business among the principals, be a go. Manager Filkins has staged the comedy in fine style, and the second act was especially good. Dora Wiley sang most sweetly, and the selections from The Mikado were encored. Dick Golden was funny, but lacks originality. co. did a good business here.

MARYLAND.

CUMBERLAND.

Academy of Music (Harry W. Williamson, manager): Lehnen and Bateman's Romany Rye to good business, 11th and 12th. Standing-room only, and very little of that first night.

MASSACHUSETTS.

WORCESTER.

Theatre (Charles Wilkinson, manager): Storm Beaten, the Rentz-Santley comb. and Janish in Anselma were the attractions last week. The former drew good houses. Janish drew only fair, but deserved packed better, as she gave a delightful performance, and was ably supported. Freund as the Minister of Police received many favorable notices by local papers. For the next two weeks the house will be open every night. John T. Raymond 19th; Redmund and Barry comb. 20th, 21st; Salvini, 24th; Joseph Jefferson, 25th; Stranglers of Paris, 26th, 27th and 28th.

Supplement: The Romeo and Juliet Supplement was an immense success. Easton Newsroom, in the Post-Office arcade, where THE MIRROR is always on sale, sold twenty-five copies within an hour, and ordered as many more by wire. The picture is much admired, and is spoken of by every one as an artistic piece of work. Please accept my congratulations.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Marie Aimee made her first appearance in this city 12th in Mam'zelle. Good business. Newton Chisnell as the manager is a study, and I doubt if this performance could be improved upon. Russell Bassett, as Tupper, is, as in everything else I have seen him, good. George C. Boniface in The Streets of New York 13th and 14th to average fair houses. Roland Reed in Cheek 21st; Peck's Bad Boy 26th; Hugh Fay 28th.

Casino Theatre: The Boston Star Vaudeville co. have given a good show to corresponding business another week.

All Sorts: Almost every co. that has played here the last six weeks is bound for San Francisco in the Spring. Edgar Strakosch has a bet of $100 with Maurice Grau that Aimee's San Francisco engagement of two weeks will not exceed $10,000.—Nathaniel Childs was here in advance of Roland Reed 14th. Failed to connect with him as he left during the afternoon.—Manager Burrell has secured Stetson's Opera co. of seventy people for a night in December—that is, if the month does not pass before bluff John finally decides upon one of the twenty-eight nights which the law allows theatrical performances.

LOWELL.

Music Hall (W. D. Quimby, manager): Fley Crowell had a crowded house week of 9th. William Stafford and Evelyn Foster are the Thanksgiving Day attraction. Stetson's Mikado Dec. 1, 2 and 3.

Huntington Hall (George O. E. French, manager): George C. Boniface and a miserable co. gave The Streets of New York 10th to fair business. C. H. Smith's U. T. C. make a return visit 20th and 21st.

NEW BEDFORD.

Opera House (J. C. Omey, manager): Rentz-Santley 9th; small house; the show decidedly thin, even in the limbs. Bergen Star Concert co. 10th; large house; receipts for benefit of two colored churches. Maggie Mitchell, in Maggie, the Midget, 13th; $400 house. The role of an unsophisticated country girl gives the star an excellent opportunity to display her talents, but the piece itself is something terrible. Many of the situations are ludicrous, especially the picnic, where Maggie is supposed to have strangled her cousin with a red scarf. The supposed corpse is brought in *a la* Richard III., upon a bier, borne by two lackeys, who have been slinging beer and champagne; then the body lies in state upon something resembling a wheelbarrow turned bottom up. Maggie returns from her boarding-school and comes into the drawing-room, straight from the train, dressed in a low-necked ball dress, with no sleeves, and there are many other situations which are, to say the least, open to criticism.

BROCKTON.

City Theatre (W. W. Cross, manager): Aimee made her first appearance in this city 9th, presenting Mam'zelle to fair business. Maggie Mitchell, in Fanchon, was greeted by a large and well pleased audience 13th. Fannie Kellogg Concert co. to a crowded house 14th; Joseph Jefferson 23d; Estelle Clayton in Favette 26th.

Peoples' Theatre: Bennett Matlack, supported by Stella Rees and a fair co., presented, week of 9th, A Celebrated Case three nights and a matinee, Hamlet two nights, and Damon and Pythias one night. Fair business. Ethel Tucker this week; Miaco's Humpty Dumpty week of 23d.

Strike: The largest strike ever known in this city occurred 14th. The lasters were ordered out of forty-two factories by the L. P. Union, thus throwing about 5,000 people out of employment and stopping a weekly pay-roll of $75,000. Visiting cos. will suffer until the difficulty is adjusted.—Joseph Ransome, late of the Matlack co., resigned to accept a position in James O'Neill's comb.

NEWBURYPORT.

City Hall (George H. Stevens agent): The Wiley-Golden co., in Chestnuts, 10th, under the local management of W. A. Noyes and Co.; fair business.

Item: One of our local papers took offence at some of the local hits in Chestnuts, and published an adverse criticism that was wholly uncalled for. Manager Filkins told your correspondent that in spite of light houses and adverse criticism, he is confident that the piece will yet be a go. I hope it [illegible] on the stage in excellent shape.

NATICK.

Academy of Music: George C. [illegible] played The Streets of New York [illegible]

MILFORD.

Maggie Mitchell in Maggie, the Midget, [illegible] of the largest houses of the season [illegible] trained horses exhibited 12th, 13th and 14th [illegible] houses.

FITCHBURG.

Opera House (F. A. Currier, manager): George C. Boniface, in Streets of New York, 9th, [illegible]. The three Lorellas, in Mishaps, 11th, to a fair house.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): [illegible] Boy, three acts and a goat, drew a fair house [illegible] Carte's Opera co., in The Mikado, 12th. [illegible] brilliant affair. The magnificent scenery, rich costumes and stage effects, together with the fine singing and acting, made the evening pass away pleasantly.

Ticks.—Manager Bradstreet is progressive. He has lately had placed about the stage thirty electric lights and hereafter they will be used instead of gas. They were operated for the first time on The Mikado night, giving perfect satisfaction.

HAVERHILL.

Academy of Music (James F. West, manager): Carrie Swain, 9th, played to a large house. Boston Symphony Orchestra, 12th, to fair house. John T. Raymond, first appearance in several years, 19th, to large house. Rose Coghlan, 23d; Joseph Jefferson, [illegible]; Hugh Fay, in Danny Doon, 27th.

Supplement: THE MIRROR's Romeo and Juliet Supplement far exceeded expectations. It is the finest specimen of the lithographer's art I ever saw. A local newsdealer, through the advice of your correspondent, ordered a large supply, and sold nearly all of them the afternoon of their arrival. Through your enterprise, your subscription list will no doubt be considerably enlarged. Success to THE MIRROR.

TAUNTON.

Music Hall (A. B. White, proprietor): Aimee was greeted by a large and well-pleased audience 11th, in Mam'zelle. It was the lady's first appearance here. Supporting co. first class. Galley Slave, 19th, to a good house.

LYNN.

Music Hall (James F. Rock, manager): John Stetson's new road co. in The Mikado opened the Star Course 10th to a large and delighted audience. F. W. Herbert as Ko-Ko and Mary Beebe as Yum-Yum made immense hits, and I doubt if a first night's performance of any opera ever went smoother. Galley Slave [illegible] light business. Wellesley Sterling co. in The Danites, 13th, 14th, to fair good houses.

Item: I found Manager Stetson after the performance of The Mikado surrounded by a crowd of distinguished quill-drivers, and noting the smiling countenances of the group, I asked him how he thought the new co. compared with its predecessor. He said: "I would rather not say anything. They are all mine. If I should show a preference for any one co. they would be striking me for more salary."

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): In His Power was given all the week by Louis Aldrich and a fine co. It is a strong and well contrived play, and as presented by this co. is certainly deserved to be well received. It had a lamentably bad run here, however, playing to miserable business. The evening attendance was light, and both matinees failed to bring out over 300 people. Dark Days, 19th, 20th, 21st; [illegible] Opera co., 23d, 24th, 25th, 26th; The Bohemian [illegible] 27th, 28th.

White's Grand Theatre (Charles O. White, manager): A Star Specialty co. gave twelve performances during the week to crowded houses. Daniel Boone, [illegible] 20th, 21st; Mestayer's Tourists, 23d, 24th, 25th; Hoop of Gold co., 26th, 27th, 28th; The Professor, [illegible].

Squibs: The Dime Museum did quite a [illegible] melodrama last week, but it does not seem to be the proper thing. Harry Rosier, the [illegible] goes to New York next week to [illegible] specialty people.—A so-called Academy of Music [illegible] last week on Randolph street, with all the [illegible] hand and beer between acts. The programme [illegible] double and twisted specialty conundrums, with [illegible] thrown in. Mayor Grummond has refused to [illegible] A. of M. a license, and the managers are doing the mourning act just now.—The season of In His Power co. closed at Cincinnati 21st. Louis Aldrich states frankly that they have neither made nor lost any money on the investment, but thinks the play [illegible] a success financially. Mr. Aldrich will go to New York and after the holidays will probably take a trip to England. Mr. Harkins will take In His Power through Canada with most of the co.—It seems that old people have no allurement for the theatre-goers of Detroit, unless something is offered that just catches their fancy, and they are unable to get the same attraction [illegible] good, for less. I have refrained from making any pointed allusion to this state of things, hoping that better times would bring things up a little, but the continued average poor business at the opera house forces me to state plain facts. White's Theatre, [illegible] hold its own and done a big business at cheap prices, and drew crowded houses [illegible] prices were doubled. Something has evidently [illegible] this change of sentiment. Whether it is the fact that the right plays have not been presented at the [illegible] the cheap prices at White's has caused this falling off among the higher-priced theatres, I will not venture to surmise.

FLINT.

Music Hall (Thayer and Page, managers): [illegible] C. McKnight's fairy opera, The Naiad Queen, with 200 in the chorus, week of 9th, giving the best satisfaction to crowded houses. Sol Smith Russell, [illegible].

CHARLOTTE.

Kellog's Opera House (B. Kellog, manager): Ward and Price's Dime Comedy co. has been playing here all week to crowded houses. Low prices seem to catch the people here. This is the first dime show that has been allowed to play in this house in over a year.

Change: B. Kellog is now managing the above house, the successor to C. F. and M. A. Moody. The latter claim there is no money in the business.

KALAMAZOO.

Academy of Music (Ben A. Bush, manager): A Prisoner for Life, 10th and 11th, played to small houses. The scenic effects were very fine, and the acting of J. B. Studley as Count de Valney and Sarah Neville as Mignonne deserves special mention.

Item: Manager B. A. Bush, of the Academy, has gone to California to recruit his health. He expects to be absent until March. C. L. Cobb and Frank Bush will attend to his interests here.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Barney McAuley as Uncle Dan'l in A Messenger from Jarvis Section, 9th, 10th and 11th, drew fair houses. Modjeska 12th, 13th and 14th and matinee, at advanced prices, to large and fashionable audiences. A more enthusiastic and complimentary reception this talented actress could not have desired. In her acting Modjeska is simply superb. Her admirable rendition of the roles assumed elicited most enthusiastic applause. The Ivy Leaf co. 19th, 20th and 21st.

Exposition Rink: Gilmore's Band Concerts 9th, matinee and evening. This large building was crowded.

Olympic Theatre (Edwin P. Hilton, manager): The Silbons' comb. week 9th, presented the musical burlesque The Yellow Dwarf. The co. is strong and give a very good performance. The specialties were finely given by Jennie Lindsay, Jennie Schumann, Julia and Ada Melrose, Dick Hume, Harry Leopold, George Bunnell, W. J. Rollins and La Petite Pauline. The Silbon Family (five members) were very good. The co. drew good houses.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The week was opened the 9th by Modjeska who appeared in a round of her best plays, beginning with Adrienne. Then followed Mary Stuart, As You Like It and Princess Zillah. It is not necessary to say that the representations were above criticism, only that the support was excellent and won marked favor. The houses were large. Every curtain was the occasion for a call, and the applause was at times more friendly than judicious. Modjeska and the Boston Ideals are about the only organizations that dare to raise prices here fifty per cent. I asked Fred. Pond of the Ideals why he did it and his response was full of philosophy: "Because we can get it."

Dime Museum: A wonderful run of business still continues, the house being crowded every night and the day performances well attended. I was under the impression that the worthy managers would sink several thousand dollars in their four-story show, and then quietly steal away from town. They don't seem inclined to steal; business is too good.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Barney McAuley, in A Messenger from Jarvis Section, played to a miserably small house 7th. Gilmore's Band drew an immense house 8th. For some reason Lizzie Pyk, the soprano, did not appear here.

MISSISSIPPI.

JACKSON.

Adelaide Moore and co. appeared two nights, 6th and 7th, to fair house. Very bad weather. Audience highly pleased. Second night, every one present signed a request that she would return soon.

NATCHEZ.

Our season was opened 9th, at Institute Hall, by Adelaide Moore in School for Scandal to an [illegible]

[CONTINUED ON EIGHTH PAGE.]

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Bishop, C. B.	Lewis, Annie
Beck, W. L.	Meader, F. G. (3)
Belmer, Henry	Mitchell, Maggie
Bancroft, George	Murtha, Frank
Bonner, Alfred	Markham, Pauline
Benham, M. E., Mrs.	Morris, J. H.
Barrows, J. O.	McNamara, P. J.
Bishop, T. W. H.	Milliken, Col.
Bancroft, Helen	Mitchell, Florence
Blair, Eugene	Mitchell, George M.
Bain, Ella H.	Montford, Manager
Buckwalder, David	Miller, Florence F.
Bullock, Estelle	Morton, Wm. M.
Carlyle, H. N.	Morris, Jas. A.
Curtis, M. B.	Manfred, Louise
Courtney, Harold	Miner, Charles
Capital Prize (Mgr.)	Norman, Harry
Chase, A. B.	Newton, Ira
Casson, J. E.	Osborne, Rose
Chapman, Hawley	Owens, E. A. (3)
Craig, C. G. (2)	Polk, J. E.
Crellin, R. P.	Pendy, John
Chaplin, Charles	Poullett, Geo.
Cowden, Jane	Pringle, C. W.
Coy, John E.	Pomeroy, Louise
Chase, Miss Rita S.	Paquita (Mgr.)
Cleiron, Laura	Russell, Harold (2)
Clark, J. W.	Reid, T. F.
Clayton, Max	Reed, T. J.
Clay, Cecil	Russell, R. Fulton
Duncan, C. W.	Robertson, Donald
Dumont, Bertie	Russell, Mary
Don, Laura	Richards, C. M.
Dingle, Tonie	Sheridan, William E.
Daniels, Frank (6)	Stuart, Julia
Douglas, Belle	Spencer, Alex
Duffield, Pauline	Stevens, E. H.
Einsedorf, William C.	Sanford, Walter S.
Eagle, Fred J.	Seymour, W. H.
Evans, Frank	Smith, Sydney
Elsler, Effie	Saylor, H. M.
Farrell, J. H.	Stuart, Dora
Frank, Joseph	Shine, Giles
Field, Francis	Sullivan, Louis M.
Freeman, Max	Smith, H. W.
Frankau, J.	Surety (4)
Gilroy, Mrs. T.	Small, Frank
Gran Opera co. (2)	Thorne, Edwin
Goodwin, F.	Taylor, Louis
Graham, C. W.	Toulouse, Herbert
Girard, Maurice	Turner, Carrie
Girard, Julian	Townsend Tragedy co.
Goldsmith, Maude	Tremaine, Bessie
Green, Clay M.	Tracy, Helen A.
Gibson, Frank	Tremaine, Charles
Granger, Willie	Vane, Sadie
Gardiner, C. R.	Von Laer, Sara
Hart, Ed M.	Welby, Bertha
Haron, Harry	Wheeler, Punch
Hooper, Anne	Wade, Gracie F. (2)
Hunt, Annie	Willis, Norma
Holbrook, E.	Washburne, T. A.
Hamilton, Flo	Wainwright, Marie
Harris, Lina	Webber, Wesley
Hight, Fred	Wallace, Carrie
Hanson, John	Warde, Fred
Hunter, T. M.	Wainwright, Richard
Halford, H. H. (3)	Watson, J. F.
Ince, John (3)	Walker, Irvin
Johnstone, Lawrence	Webber, Harry
James, Louis (3)	Young, Mary
Jack, John	

**** The New York Mirror has the Largest Dramatic Circulation in America.*

Notice.

Next week, owing to Thanksgiving Day, THE MIRROR *will be published on Wednesday morning. Correspondents will be guided by this hint, and send in their letters twenty-four hours in advance of the usual time.*

Sudden Excise Stringency.

The laws by which we are governed are proverbially supposed to represent the result of wisdom intelligently applied for the safety and comfort of our citizens. But what wisdom is there in the law that forbids the opening of a door between a theatre or theatre lobby and an adjacent drinking-place? There is a certain class of men who patronize the theatres who consider it a necessity as well as a privilege to refresh themselves in the intermissions. If there is a saloon under the roof of the playhouse they will patronize that, but if there is not they will cross the street or walk any reasonable distance in quest of what they seek. We are not aware that the mere proximity of a bar to a theatre increases intemperance. Nevertheless, this is the silly view of the case that was evidently taken by the framers of the particular section of the Excise law relating to places of amusement. We doubt whether the evil of drunkenness would be eradicated even if it were possible to make drinking a capital offence. Surely the cause of abstemiousness is not advanced by shutting the doors of theatres to saloons, and causing needless inconvenience and discomfort to a large portion of the public.

The Excise Board is just now undergoing one of those fits of extraordinary activity that periodically stir up the various bodies of commissioners who are expected occasionally to demonstrate their usefulness to an observant press and expectant community. Their sudden zeal in enforcing a law that has for some time been overlooked in the most conspicuous manner would be amusing were it not calculated to annoy the public and the managers. The Board insists upon barring ingress from respectable theatres to respectable saloons, while a lot of beer-gardens on the East side nightly are the scene of unlicensed theatrical and variety performances, conducted amid Bacchanalian orgies and resorted to by abandoned women and low characters generally. This may be in accordance with the letter of our laws. It is certainly opposed to the spirit of decorum and decency. The managers and saloon-keepers give warning that they will oppose the mandates of the Excise Board. Several have engaged able counsel. It is to be hoped that they will succeed either in procuring a fair construction of the law's enforcement or make an effort to secure its repeal altogether.

Clerical Intolerance.

It is not strange that the majority of professionals are wont to look upon the clergy as the embodiment of intolerance, when it is considered how often the pulpit is used for unchristian attacks upon the stage and its people. And yet the theatre numbers some of its staunchest friends and warmest admirers among the lights of the Church; men who, rising superior to cant and prejudice, recognize it as one of the most powerful of social factors, and as such urge its support both at the altar and by personal play-going.

But there still remain divines, of the old, hard-headed school, who resolutely refuse to keep pace with the progress of intelligent thought, preferring to lag behind and disseminate the absurdly narrow-minded ideas that prevailed and were ineradicably instilled in their early youth. Singularly enough, a clergyman of this order assisted in the obsequies of John McCullough, at Philadelphia, last Thursday. St. George's Hall was filled with members of the profession, and friends of the lamented tragedian who on that account were also friends of the profession, and the cleric chose this sad and solemn occasion to deliver an address which was stamped with sanctimonious bigotry. The indecent character of this proceeding made it an insult to the living as well as a desecration of the honored dead, and there were many actors present who, outraged by the offensive manner in which the minister referred to the men and women of the stage, were only deterred from arising and calling upon him to cease his insults by the presence of the mourners and the gravity of the event which called them together. The exhortation was heard to the end, and although the eloquently beautiful and tender tribute of Henry Edwards, which followed, did much to soften the asperity of the preacher's impropriety, nevertheless the large and representative gathering of professionals dispersed with bitterness rankling in their hearts. And we must admit that there was good cause for this resentment. At the same time the feeling ought not to extend to the clergy in general. A class should not suffer universal contumely because of the ignorant blunders of an individual. Here is an opportunity for the actors to display that same magnanimity and broad-mindedness of which the men of cloth are popularly supposed to enjoy a sort of professional monopoly.

Honi Soit qui Mal-y-Pense.

We are prudes all—American, British, Canadian, Australian, Indian, East or West, wherever the English tongue is spoken—potatoes, prunes and prism are our watchwords. We must not call a spade a spade, but a silver spoon. We must not say "we are going to bed," but "we are about to retire." We must not say "take off our clothes," but "disrobe." Like the girl at Macy's, corner of Fourteenth street and Sixth avenue, we cannot venture to assert that we have eaten our fill, but that "we have had an elegant sufficiency." The difference of sex may be alluded to only in periphrasis. The simplest terms in the language are to be avoided like the plague, because of some hidden meaning they may have acquired among the low and depraved, and which innocent and well-bred people should not be cognizant of. Pure women are popularly supposed by the great Anglo-Saxon race to be well-informed of the slang current among thieves and their feminine associates, and to blush when they hear some perfectly innocent word or sentence, which may have been tortured into an evil significance at the corner of Bleecker and Mercer streets, New York, or in the Seven Dials, London. Rogues' Latin is not a branch of female education, yet are our women supposed to be so famaliar with *argot* as to extract the hidden vileness out of our ordinary speech, as a chemist distils poison from simples. In England one must not say "bug"—that is "positively shocking;" one must allude to these nocturnal wanderers as "pests" or "Norfolk-Howards." In America one must never mention the male of the domestic fowl save as a "rooster," ignoring the fact that hens must roost as well as their liege lords, or else go sleepless to an untimely grave, leaving the feathered husband a disconsolate widower.

Prudes all, my masters—"out of the abundance of the heart the mouth speaketh." A scabrous mind will find congenial pruriency in the babble of an infant, while a free speech is the surest index of a guileless soul. Coarse phrases and vulgarity are, of course, to be shunned even in the most familiar conversation; for no man can touch pitch and not be defiled. But to attribute evil to the common names and qualities of things, bespeaks a mind conscious of evil, not of good. "To the pure all things are pure," and the ascription of foul meaning to fair speech is simply an insult to the pure women who are supposed to be offended when no offence was meant. No matter in the whole book or volume of Heraldry is more to be regarded than that of the English garter, *Honi soit qui mal-y-pense.*"

Personal.

BRANDON.—Above appears a picture of Olga Brandon, whose pretty face is becoming a feature among first-night gatherings.

COGHLAN.—Rose Coghlan's Our Joan is a Boston hit.

TAYLOR.—Howard P. Taylor is all over smiles at the reception of his Dimples.

MOORE.—Adelaide Moore is playing a good engagement in New Orleans this week.

MORRIS.—Clara Morris is in Louisville. She is taking one of her mid-season rests.

THORNE.—The veteran Charles R. Thorne is playing an engagement in San Francisco.

POPE.—Charles Pope, the St. Louis manager, is said to be about to return to the stage.

PAUL.—Howard Paul was entertained at dinner by the Clover Club at Philadelphia on Monday.

BUCKLEY.—Ed. Buckley has returned to 'Frisco. It is said he has secured certain rights to My Partner.

KELLOGG.—Through illness, Clara Louise Kellogg has been compelled to cancel several Western concert dates.

COURTNEY.—Edna Courtney has returned to New York from a tour in the West, and looks as blooming and stately as ever.

ANDERSON.—Our first page this week is devoted to a portrait of Mary Anderson, made from one of her latest and best photographs.

FORSYTH.—Kate Forsyth entertains the idea of going to Paris for a few months in order to select a play suitable for starring purposes.

PUTNAM.—Katie Putnam has been compelled, through illness, to cancel a week in Texas. Miss Putnam is in the midst of a very successful tour.

MULLE.—Ida Mülle is accused of imitating Maggie Mitchell in her acting in Dimples. Miss Mülle has never seen Miss Mitchell on or off the stage.

GOODWIN.—Nat Goodwin has been added to the list of the Cincinnati Law and Order League's victims. He vows he will fight the League in the courts.

AIMEE.—On Dec. 7 Mlle. Aimee will fill her first engagement at the Grand Opera House since she opened that edifice on her first appearance in America.

RANKIN.—McKee Rankin is to be congratulated on his magnificent production of Macbeth in San Francisco. It is the wonder of the Coast and is having a run.

BAKER.—Assistant Secretary B. A. Baker, of the Actors' Fund, is suffering with chills and fever, but manages 'to keep at his desk. Yesterday he was somewhat on the mend.

ARNOLD.—J. A. Arnold has made a hit as an Irishman with Fanny Leslie's Jack-in-the Box company in England. He is an American, and was well-known a few years ago here as a leading man of promise.

MASSEN.—Louis Massen and his wife, Marie Burroughs, have scored a pronounced success in Saints and Sinners. In their discovery Manager Palmer seems to have solved the problem of who his future leading people will be.

CORRESPONDENTS.—Next week, owing to Thanksgiving Day, THE MIRROR will go to press one day earlier. Correspondents will be guided by this hint and send in their letters twenty-four hours in advance of the usual time.

LITVINOFF.—A hyper-critic was carping at the singing of Mapleson's Swedish prima donna, when one who stood by said: "You must allow she has a good shake." "Yes," retorted the critic; "she's a very shaky prima donna."

CONTRABAND.—A most natural bit of comedy acting was the frightened yet resolute sideboy glance of the first little negro boy at the coming down of the curtain on the second act of Amorita. "The Boy on the Burning Deck" was nothing as compared to him.

INGERSOLL.—The great iconoclast was busy as an auctioneer, knocking things down generally, when an admirer shouted, "Right you are, Bob; give 'em H—." "I would with pleasure," cried Bob, "but, you see, I haven't got it. That's where the parsons have the bulge on me."

PSYCHOS.—It is not generally known that Cooke and Maskelyne's whist playing calculatory and puzzling automaton Psyche, and, by consequence, all imitations thereof, is merely a midget whose head is concealed in the body of the figure and whose lower limbs are in the box on which it apparently sits.

SCHELLING.—Now that Victoria Huelskamp-Schelling has seriously begun professional work, she should be treated with respect by the press. The lady seems to possess some ability, and she has no desire to traffic on the episode which brought her into notoriety. She desires to stand upon her merits.

DOUGLASS.—Byron Douglass began painting a large marine picture three years ago in Chicago. He has completed it by spending all his leisure moments at the easel during various engagements that took him to this city. He will begin another picture when he arrives in New York with M. B. Curtis.

CELLI.—Frank Celli is the elder brother of the baritone Carleton. His family name is Standing. He is well-known in England, where he played his last engagement as Captain John Smith in Solomon and Grundy's operetta Pocahontas at the Empire Theatre. Before that he had been with Carl Rosa for many seasons.

MCCULLOUGH.—An autopsy on the brain of John McCullough was made yesterday in the receiving vault of the Monumental Cemetery, Philadelphia, at the request of his widow, who feared that otherwise the remains might be mutilated secretly in the interest of scientific investigation. It is not yet decided where the body will be finally interred.

PRITCHARD.—Robert Pritchard, or "Bob," as he was familiarly known during the sixteen years that he was McCullough's dresser, has had presented to him by the tragedian's sister, as a special token of regard, an old, dog-eared, calf-bound volume of Shakespeare, over whose pages the actor, when a chair-maker's apprentice in Philadelphia, pored and drank inspiration for the career in which he afterward achieved renown.

The Actors' Fund.

Assistant Secretary Baker granted relief to three members of the profession last week. One was sent to St. Vincent's Hospital.

There was expended in relief last week, $151.23.

Owing to John McCullough's funeral there was no meeting of the Executive Committee last Thursday.

New members and annual dues paid in: George H. Coveney, Bart W. Wallace, Harry Edwards, William G. Meyer, Walter Hubbell, Frank R. Foster, Mrs. Frank R. Foster, Alf. McDowell, Joseph D. McKinstrick, Edwin Young, Gilbert Ely, Annie D. Ware, Harry Hawk, C. H. Bradshaw and Charles Pope.

A final meeting of the different committees, formed in connection with the death and burial of John E. McCullough, was held at the rooms of the Actors' Fund Tuesday morning. After disposing of the business on hand, the following resolutions, prepared by Harry Watkins, were read, and meeting the unanimous approval of those present, were adopted:

Resolved, That the unanimity with which the members of the dramatic profession responded to our wishes that the obsequies of our departed brother, John E. McCullough, should be worthy of his honored memory, was a just tribute to the genial qualities of one whose conduct in life so won the affections of his friends and associates that it needed but death to prove how universal could be the sorrow that would mourn his loss.

Resolved, That our especial thanks are due, and are hereby gratefully tendered, to the Pennsylvania Railroad Co., through their ever courteous and gentlemanly official, Samuel Carpenter, Esq., for the generous action of that corporation in placing at our disposal a special train for the use of those members of the profession who were desirous of attending the funeral ceremonies.

Resolved, That we feel it a duty to express our high appreciation of the silent sympathy of those thousands of Philadelphians whose presence on that sad occasion so eloquently evinced their esteem for one who had striven so hard to win the approbation of the people in that true "City of Brotherly Love."

J. W. COLLIER, Chairman.

HARRISON GREY FISKE, Secretary.

After reading the resolutions a vote of thanks was tendered to the Masonic fraternity, the Order of Elks, and to the numerous friends who had been drawn together, from distant parts of the country, to do honor to the memory of the dead tragedian. It was regarded as an occasion to be especially remembered from the entire harmony in all matters connected with the sad event. The very elements contributed to the general appreciation, for a more lovely day than the 12th of November could not have been desired by the numerous friends who had assembled to witness the last sorrowful rites over the remains of the lamented John E. McCullough.

Harrigan's Grip.

The first production of Edward Harrigan's original comedy, which has been for quite a time in rehearsal, and to which it has been decided to give the name of The Grip, will be given on Monday, Nov. 30. Mr. Braham has written six new songs for the play. They are: "No Wealth Without Labor," "The Aldermanic Board," "Oh! Dat Low Bridge," "Grogin, the Masher," "A Soldier Boy's Canteen," and "School Days." The plot hinges on a compact made between two young Union soldiers at the close of the Rebellion, to the effect that if it so happened that one should become possessed of a daughter and the other of a son, the two should be joined in marriage. The grip of the secret Order to which both belong binds the contract. One of the two soldiers is known as Colonel ——, which character will be taken by Harry Fisher. He has a daughter, played by Stella Boniface. They live in a handsome mansion in the upper city district, and word has been received that the other soldier, who has lived in the South ever since the War, is about to send up his son so that the agreement between the two may be carried out. The Colonel has received anonymous letters to the effect that his old-time friend and his son are not of good repute. The first scene shows us the Morris and Essex Canal, with the tow-path, a bridge, and a girls' seminary in the distance. At this seminary Mrs. Yeamans is the tutoress. In the distance sounds a faint "halloa," there is heard the sound of slowly approaching horse-hoofs, the swish of a rope through the water, and the advance courier of a canal boat, the horse and driver, Pete Goldrich, come into sight.

Then comes the boat itself, with Johnny Wild, its negro captain, and his gay spouse, interpreted by James Fox. A gang of striking laborers are on board. They quarrel with the captain and are about to throw him overboard, when Pat Reilly (Ed. Harrigan) appears and saves him.

The second act shows the interior of the Colonel's mansion. He has just received a letter from his soldier-friend in the South, who states that he is coming up at once with his son. The Colonel is in a quandary, and requests Reilly, who is an old friend, to help him out of it. It is finally decided to disgust both of the visitors, and to this end Reilly is to take the place of the Colonel, who is to act as a servant, while the daughter is to become a chambermaid, and Mrs. Yeamans, the tutoress in the Academy, is to act as the daughter. The Aldermen pay the house a visit. They sing their song, "The Aldermanic Board," and in this scene two shanties, belonging to the Colonel, are moved away in sight of the audience.

The third and last act clears up everything. In this it is learned that the anonymous letters have been sent by the soldier in the South himself, merely as a test of his friend's constancy. The son (Mr. Weaver) has fallen in love with the disguised daughter, and they are betrothed.

Letters to the Editor.

A DENIAL.

NEWPORT, R. I., Nov. 15, 1885.

Editor New York Mirror:

DEAR SIR:—In your issue of last week there appeared an article purporting that the Wiley-Golden Affair, under Robert Filkins' management, had stranded; or, in other words, "busted." I herewith take pleasure in informing you that it is not so, and the company have been playing to more money than many other attractions where plays are known. The company are out to stay as long as the business continues as it has been, and whoever your informant was is a liar, and it would not be very pleasant for him (or them) should Filkins find out who they were and mark them. I trust you will kindly correct the error next week, as there was no just foundation for such a rumor, and it is very detrimental to us. Yours very truly,

GEO. H. ROBINSON.

TEXAS THEATRICALS.

GALVESTON, Texas, Nov. 9, 1885.

Editor New York Mirror:

DEAR SIR:—Having seen the remarks on Texas in your issue of November 7 from your New Orleans correspondent, I wish to say that he is misintormed. I have been now in management in Texas since 1867, and never have I seen such a successful season as this. I do not hesitate in saying that Texas is the best State in the Union for good attractions. We have no use for ham-fatters and unknown attractions. If my season continues as it has the last five weeks in Dallas, Houston and Galveston, it will be a hundred per cent. better than any year since 1867. I will, next year, have theatricals in a still better condition. I say again, Texas will be best this side of the Mississippi River. My business never was better. Your New Orleans correspondent's ears must have been poisoned. Our cotton crop will reach sixteen hundred thousand bales. Our grain crop is the best ever known. Our weather is beautiful. The planters never have had such a season for picking cotton. Texas has a boom. Galveston is booming. Dallas is great. Wallick Bandit King company played November 6 to over $700. So you see I am, and never was, in better spirits. But poor shows must keep out of this State. Yours, H. GREENWALL.

CHESTNUTS STILL FLOURISHING.

BIDDEFORD, Me., Nov. 16, 1885.

Editor New York Mirror:

SIR:—My attention has been called to a paragraph that appeared in your issue of last week, to the effect that the Wiley-Golden Affair in Chestnuts had come in.

The Wiley-Golden Affair in Chestnuts has not come in, and does not intend to come in, because there is no reason why it should come in. Business has been excellent, and salaries and all bills have been paid in full, and the combination, under the management of Colonel Filkins, stands to-day on as sound a financial basis as any in the country.

The company has filled every date for which it contracted, and why you should allow such a gross misstatement to find a place in your ordinarily correct paper I am at a loss to understand. There are scores of malicious wagging tongues in our profession, I am sorry to say, that are only too ready and willing to take the cue from a statement made in a respectable journal, and yell out: "Another show gone up. I told you how it would be before they went out!" These despicable, envious "chair-warmers" who loaf around the square and seek to villify and belittle the work of men whose energy and vim they are too lazy to copy, and to whom the success of others is gall and wormwood, go out of their way to disseminate this false report, and managers of good opera houses, and the reiteration of the misstatements by these buzzards who fatten on the careases of the shows that fall by the way, will possibly close up dates they would have otherwise held for the combination thus wronged, and so inflict a blow it will take a hard-working manager months of toil to recover from.

In many of the towns in which the Wiley-Golden Affair in Chestnuts have played return dates have been offered, and in Bangor on Saturday night last there were but three vacant seats left in the house. This statement you can verify by communicating with Mr. Frank Owen, the local manager. That does not look much like coming in!

It will possibly occur to you that if the Wiley-Golden Affair in Chestnuts had come in before you went to press, they could not possibly have played in Bangor, Me., two days after your paper had printed the report of their dismemberment.

By giving this letter a space in your columns you will confer a favor on yours respectfully,

WILLIAM GILL, Author of Chestnuts.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

There are some newspaper paragraphists who are never contented save when they are inventing and giving circulation to mischievous reports. One of the latest of these is the statement that Frederick Paulding has handed in his resignation from the cast of Romeo and Juliet and that his place is to be filled by Joseph Haworth. This piece of information is new to both gentlemen. As a matter of fact Paulding hasn't resigned, and has no intention of resigning. Unless something beyond human ken supervenes, he will be a fixture in the tragedy as long as it remains on the boards of the Union Square.

* * *

Mr. William Johnson, the legal adviser of McCullough during his lifetime, always manifested the most disinterested attitude toward his deceased friend's affairs. But now the case appears to be a trifle changed. At the recent sale of the tragedian's effects Mr. Johnson bid in the play of The Gladiator for $1,500, in order, so he assured Joseph Haworth, that that young actor should have the privilege of re-buying it and fittingly perpetuating the fame in which it had been surrounded through its descent from Forrest to McCullough. Indeed, the latter often expressed the wish that his leading man should some day have Dr. Bird's tragedy. Haworth was pleased with this generous arrangement. But he says he formed a somewhat different notion of Mr. Johnson's disinterestedness when the latter, a few days after the sale, and while the tragedian was dying in Philadelphia, ran the price up to $2,000. Now, my informant adds, Mr. Johnson has made up his mind not to sell The Gladiator at all, but to farm it out to ambitious stars for various sections. Charles Pope, who is going back to the stage, has been offered the rights for five years in the Western country, and the lawyer proposes that Haworth shall play it in the East at a stipulated sum per year. The latter doesn't see it the same way, however.

* * *

Dixey's mail brings a lot of epistolary curiosities, and it might be a good scheme to add them as a novel sideshow to Adonis. "Most of the letters come from women," said he to me the other day, "and as a rule they express a heartfelt interest in my domestic relations. Occasionally a piece of gall or asininity is supplied by a male member of the species. Here's a communication from a gentleman who says he is pleased with the song 'It's English, You Know,' and requests me to sit down, copy off the words and return them by the next mail. But one of the best I have just received from an ingenuous wight who writes thus: 'Dear Sir: I have a suggestion to make that will increase the business of your show. I make no charge for it, but send me a box for Friday night. In the last act of Adonis you assume the disguise of a barber who creates some laughter by shaving an old man. You can make the people scream by bringing on a large bucket filled with lather and a whitewash brush. Cover the old party's trousers with the suds. Then with an immense pasteboard razor shave over the rear portion of his pants. This will bring howls and your receipts will rise like a balloon.'" Dixey says he was so delighted to find a man who had never seen a minstrel performance that he immediately dispatched the box to him by special messenger.

* * *

Byron Douglass, of the Sam'l of Posen company, is suffering a vast deal of annoyance from the unauthorized assumption of his name by Max Rosenberg. Rosenberg was recently arrested in Philadelphia on a criminal charge, and a few days ago the *Tribune* printed an account of his apprehension in Easton, charged with conspiracy to defraud. The despatch used the name of Douglass, and said that the man had swindled a thousand people in Reading and Wilkesbarre before he was arrested. The real Byron Douglass writes me that Rosenberg has no more claim to be called an actor than he has to be called Douglass. He was once baggage-master of Edwin Booth's company. Nevertheless, the *Tribune's* report bore the caption: "An Actor Arrested for Swindling." The profession is not unfrequently made to bear the brunt of some outsider's misdoings because of the daily press' proneness to characterize every rascal who has handled a trunk or danced in a dive by the much-abused word, actor.

* * *

Fanny Davenport had the largest Saturday matinee at the Jersey City Academy last week in the history of that house. During the third act of Fedora the actress and her audience were equally annoyed by the noisy effort of a baby in arms to get up a rival emotional exhibition in the gallery. The stage manager notified the business manager of the nuisance, and that gentleman sent an usher to ask the mother to take the infant away. The mother declined to remove. Then the business manager tried his persuasive eloquence on the refractory subject without avail. He beat a hasty retreat, completely discomfited. The case had now assumed such importance that Manager William Henderson considered it time to exercise his authority. He repaired to the gallery.

"My good woman," said he in his most impressive style, "that child must go."

"Well," said she, indignantly, "if it must be, why, it must. I've come six miles to see this play, and I mean to stay and see it, too. Here, take the kid," and she extended the squalling baby with one maternal hand while she settled down with a gasp to watch the progress of Sardou's story.

The manager owned himself vanquished. He fled to his private office, and the yelling infant divided attention with Fedora undisturbed during the rest of the performance.

* * *

The translation of Amorita is credited on the programmes at the Casino to Leo Goldmark and Sydney Rosenfeld. Mr. Rosenfeld protested on Monday night that with the exception of a few gags and the "Romance and Reality" song which he had given personally to Francis Wilson, he had positively nothing to do with the libretto. The statement is worth giving forth, as it is the only case I can recall of an author denying anything that is likely to give his name prominence. Possibly Sydney would not show so much diffidence in this regard were not the book of Amorita a lot of rubbish. Fortunately the success of the piece does not depend upon the dialogue. Edward Aronson, when Rosenfeld's protest was mentioned, said that that gentleman most assuredly did assist Goldmark in the work of translation and that the use of his name was consequently legitimate.

* * *

I have received from Colonel Sinn a characteristic letter that was sent him some time ago by the dramatic agents Simmonds and Brown. The precious missive was a reply to an inquiry from the Brooklyn manager, asking information regarding a certain leading man. Here is the text of it:

Friend Sinn: We are just in receipt of yours of the 30th ult., requesting us to submit list of leading men. Having done so well in the organization of your company without our assistance, we think you can continue your business without calling in our aid. We are always pleased to do business at any and all times except when we are made a convenience of. Respectfully,
SIMMONDS & BROWN.

Colonel Sinn's offence was to engage a company for Alone in London without employing the agents' services. The entire company, by the way, was re-engaged from the season before. Simmonds and Brown, in refusing the manager's request, probably kept some one of the various leading men who do business through their shop out of a good engagement. "I desire to state," says Colonel Sinn, "that I believe the course these gentlemen are pursuing is one calculated to drive every member of the profession from them and hasten the good work in which you have been so prominently engaged—free registry at the Actors' Fund—to a successful termination. Their system of boycotting actors and managers who will not patronize them must stop. By all means hasten to build up the free registry, and make the Fund a fund of information and assistance from actor to manager and manager to actor. All interests are concerned in abolishing the agency system."

* * *

The good work to which Colonel Sinn refers has been progressing rapidly, if quietly. The wholesale exposures of agency abuses which appeared in THE MIRROR awakened a majority of the profession to the necessity of adopting the remedy suggested. During the past eight weeks scores of engagements have been effected through the medium of the Fund registry. Mr. Baker tells me that managers visit the rooms daily to enjoy the privilege of free access to actors' addresses.

* * *

There was wailing and gnashing of teeth among the ladies of the cast of Amorita on Monday night, because the management had positively declined to allow any flowers to be sent over the footlights. The new rule was a source of gratification to the audience, who were glad to hear the operetta without interruption, and to Jesse Williams, who was emancipated from the servile and unpleasant duty of handing a quantity of dudes' huge floral gifts up to the favorites of the company. Minnie Hauk was the first to adopt this rule a short time ago at the Academy, and the Casino director is to be congratulated for his wisdom in following suit. And after all, the ladies were not deprived of much enjoyment, inasmuch as the flowers intended for them scented and beautified the foyer, where the cards attached to them were read by admiring crowds between the acts.

Mr. Sanger's Business Methods.

Fred. McCloy, who went in advance of Sanger and Aldrich's In His Power company, arrived in town on Monday. In an interview he explained the reasons for the withdrawal of that company from the road.

"While the play didn't take very well in San Francisco," he said, "when we got to Chicago it went with a whirl. We had splendid notices, some of the papers even going so far as to say that it was the best English drama ever brought to this country. But then came the ignominous failure of the piece at Wallack's, and in the face of that we could not possibly have done any business at all over at the Grand Opera House in this city, in Boston, and in Philadelphia, or in fact anywhere in the East. Mr. Sanger saw that it would not make a dollar, and arranged to meet the company last Monday in Detroit, where he gave them the customary two weeks' notice. The company will disband next Saturday in Cincinnati."

Mr. Sanger has cut off Skating Rink No. 2 (Jacques Kruger), because it was not making money. That is, he did not disband it, but merely transferred his interest in it to another manager.

A Happy Bohemian.

One of the happiest men about the Square just at present is Charles Gayler, who is jubilant over the success of his play, The Bohemian. Mr. Gayler arrived in the city from Philadelphia on Sunday afternoon, and in conversation with a MIRROR reporter said:

"My piece has made an instantaneous success. From the moment the curtain rose till it fell the audience never for a moment lost its interest. As for the company, it has been pronounced by the press and public to be the best dramatic organization that had visited their city this season. To my mind they played admirably, Mr. Burleigh being called out on the first night at the end of every act. There were any number of professionals in to see the play during the week. They had come on to attend McCullough's funeral. Bartley Campbell sat it out, and was quite enthusiastic, while James O'Neill said it was one of the finest plays he had ever seen. In fact, I was overwhelmed with congratulations, and had my arm almost shaken off.

"I was rather afraid of the Saturday night audience, because the play differs from others in that, while it is a romantic society drama and there is nothing very sensational in it, the interest is sustained from beginning to end. There was a full house, the gallery being crowded. It was my impression that the upper part of the audience would not take in the play. What was my surprise, then, to see them leaning eagerly over the balustrade, almost with their mouths open, drinking in every word and helping in the applause! On approaching the tag, as is usually the case, the audience got on its feet, ready to go. Burleigh, in the part of Cherubini, kept on in his speech—they sat down—and all kept their seats till the very end of the play and the curtain had descended. The first three nights of this week are to be spent in Buffalo, then two nights in Toledo and one in Adrian, Mich. Then the company plays its way out to Chicago, where it opens in December. I have been offered time at two of the New York theatres, and am, in fact, continually in receipt of offers from the best theatres in the country, now that the piece has shown its drawing powers."

The Schwab-Nevada Suit.

Mme. Emma Nevada has been unsuccessful in her attempt to procure the examination of Frederick A. Schwab, the musical critic of the *New York Times*, before the trial of his suit against her to recover $2,000 as damages for alleged libel, which he has brought in the City Court, complaining that she charged him with treating her performance at the Academy of Music last season unfairly, and also that he offered to make more favorable notices of her provided she would pay for them. Before her time to answer the complaint expired, the prima donna, through her counsel, Clark Bell, Bell, procured an order from Judge Nehrbas, requiring Mr. Schwab to appear before the court and submit to an examination before trial, and at the same time she also obtained an order extending her time to answer the complaint twenty days. These orders were secured upon an affidavit made by Mme. Nevada, which was corroborated by one made by her counsel.

The prima donna in her affidavit stated that at the time of the publication of the alleged libel in the *New York World* she was residing in London. She declares that the nature of her defense to the action would be a denial of the allegations contained in the complaint, and also to ascertain what, if any, damages Mr. Schwab has sustained by the publication complained of. Mme. Nevada considered that Mr. Schwab was a necessary and material witness for her, and alleged that without the benefits of his evidence she would be unable to prepare or frame her answer. The facts concerning which she desired his examination were: As to the truth or falsity of the allegations contained in the complaint, of which she is wholly ignorant, as she has been for a long time a resident abroad and does not know Mr. Schwab except by his reputation; as to the nature and character of the damages he has sustained by reason of the alleged publications, and as to his life and career as a dramatic critic, of which she is wholly ignorant; as to the facts concerning the alleged publications which are within his knowledge, and as to any and all facts touching the allegations within his knowledge. Mme. Nevada further set forth that she is under contract to sing in the principal cities of the United States, including San Francisco and Cleveland, and that she does not expect to return to this city until about Feb. 15 next. She declared that she has a good and substantial defence to the action upon the merits, and that she is unable to frame her answer or to advise her counsel as to the facts until she has obtained further information as to the facts not within her knowledge. A letter written by her counsel to the lawyers of Mr. Schwab was also contained in her affidavit. In it Mme. Nevada declined to make any retraction of the charges over her own signature when demanded by Mr. Schwab's attorneys under threat of proceedings against her, but she stated that if Mr. Schwab over his own signature had addressed her a respectful note of inquiry regarding the publications she would have been only too happy to have written him the facts in reply.

On Friday last a lawyer acting in behalf of Mr. Schwab applied to Judge Nehrbas to have these orders vacated. He argued that both orders had been improvidently granted, and claimed that Mme. Nevada had no right to examine Mr. Schwab as to his career as a dramatic critic. As to the facts alleged in the complaint, he asserted that they were fully within her knowledge. If she had a good defence he thought it would be better for her to prepare it and proceed with the trial of the case as soon as possible. He remarked that Mr. Schwab was willing to accept a retraction if made by Mme. Nevada under her own signature, and discontinue the suit.

Mr. Clark Bell, on behalf of the prima donna, declared that immediately after her appearance at Steinway Hall on the 7th inst. she had left for San Francisco in such haste that he had been unable to see her to consult with reference to the facts of the case. He remarked that Mme. Nevada, owing to her professional engagements, had been unable to make any inquiries concerning the publications of the alleged libellous articles, and therefore it was necessary to examine Mr. Schwab in order to ascertain what the facts and circumstances were.

Judge Nehrbas declared that Mme. Nevada certainly could not examine the plaintiff in regard to his career as a dramatic critic, and that she could not go on a fishing excursion of that kind. He believed that she knew whether she had given the information complained of better than anybody else, and that the facts sought to be obtained by the examination of the plaintiff were within her own knowledge. He therefore granted the motion to vacate the order for the examination of Mr. Schwab, but denied the motion to vacate the order extending the time of Mme. Nevada to answer the complaint. The prima donna has nearly twenty days in which to prepare her answer.

Changes in the Favette Cast.

"Yes, I have made several changes in my Favette company," said C. W. Durant to a MIRROR reporter on Tuesday, "and these have given rise to reports that I was engaging cheaper people or was about to close season. The fact is, I am strengthening the company. The people whom I have dispensed with have rushed into print, or I should have said nothing. The liabilities of the Favette company are $45,000, and the full season of forty weeks will be filled."

"How has business been?"

"Business has been generally very satisfactory. I am confident that I will recoup every dollar of outlay on the season. The press has been very favorably disposed toward Miss Clayton and her play. We have nothing to complain of in this. Further than to deny any false reports they may circulate, I will not say one word against the people I have dispensed with. And now I wish to say, with all the emphasis I can throw into my words, that the Favette company is being neither reduced in numbers nor cheapened in quality, and that thus far I am well satisfied with the results of the tour."

An Unprecedented Success.

Within two hours after the immense edition of the supplement number of THE MIRROR was placed on the counters of the News Company and its branches last Thursday, the following despatch was received at this office:

Edition all gone. How many more can you give us?
THE AMERICAN NEWS CO.

A large reserve supply was immediately placed in the Company's hands, and the orders of the newsdealers exhausted that before Friday noon. By this time the demands for large extra quantities began to pour in from the out-of-town dealers as well as those in the city and suburbs. By Saturday morning the News Company stated that a second large edition would be necessary. The forms were again sent to press and the Strobridge Lithographing Company shipped another big lot of the supplements from Cincinnati. The second edition was sent out on Monday night. But this failed to meet the demand, and so a third edition was run off yesterday. The success of the issue has been unprecedented in the history of dramatic journalism. Indeed, the supplement was the most beautiful, elaborate and expensive ever published at any price with any newspaper. We have not the space this week to reproduce the many flattering notices bestowed upon this issue by the press throughout the country, but they bear out the statement that the gift was warmly appreciated in journalistic circles.

On Monday a MIRROR reporter made casual calls at several Broadway hotel newspaper-stands and the various stationery stores on that thoroughfare, and found that there was a very great demand for the Supplement number, and increased orders for each weekly edition.

August Brentano, whose emporium on Broadway is patronized more by society people and bookworms than than the class whose life is spent before the footlights, when asked regarding the recent sales of the MIRROR, said:

"It is now on a better footing than ever before, and is taken by a very large miscellaneous class—not strictly theatrical, you know. The circulation, to my knowledge, has increased wonderfully among a class of people who do not generally take dramatic papers. The year round, I think a good average would be about 40 a week. With the Supplement, this week, I have already sold between 100 and 125, and, as we have to increase our orders, I believe it will go up to 150. We used to sell no more than 15 or 20, so that you can see how it has gone up."

Thomas Cowan, whose news-stand at Fourteenth street and Fourth avenue is one that is largely patronized by the profession, talked willingly on the subject of the steady increase noticeable in the sale of THE MIRROR:

"This week," he said, "I have sold in the neighborhood of 60, which I consider very large. Generally our sale of THE MIRROR is between 30 and 35 copies. We used to sell only about 10. The next best selling dramatic paper I dispose of between 20 and 25 every week, thus giving your paper a 33 1-2 per cent. increase."

"The first three days of this week," said Thomas L. Davis, in front of whose store, on Sixth avenue, near Twenty-ninth street, was hung the Supplement, "I sold no less than 33 copies, and there are very few left of the 15 more I ordered. My regular sale is about 12."

"My regular sale of THE MIRROR," said Thomas Powell, of 1367 Broadway, "ranges from 6 to 10; but this week I have sold in the neighborhood of 25."

"I usually get about 10 copies of THE MIRROR every week," said J. Mack, whose news-stand at Sixth avenue and Thirty-fourth street is generally well patronized, "but this week I have sold over 20. On the whole year round THE MIRROR eclipses all the others."

"My order this week was for 30 copies," said J. Myers, at Fourteenth street and Sixth avenue, "but they did not last long. I wanted a lot of extra copies, for I had no end of requests, but couldn't get them. We sell regularly about 20, which is a big number for a theatrical paper. Altogether its increase with us has been about twenty-five per cent., and as compared with the other papers it [illegible] than holds its own."

"This week my sale of THE MIRROR amounted to over 75," said the young man in charge of the Union Square Hotel stand. "The usual order is from 35 to 40, which is an increase within the last six months of from 10 to 12, or about thirty per cent."

"I have already sold 75 copies this week," said the dealer at the Fifth avenue news-stand, "but I should have had more, and sent down an order for 25 only a little while ago. My usual order is for about 40, and that exceeds the sale of the other dramatic journals."

At the Sturtevant House the man in charge of the news stand said: "This week I have sold over 25 MIRRORS, where I usually sell about 10. That number may seem small, but it is larger than the sales of the others."

"I sell a few more MIRRORS than I do other dramatic papers," said the man at the Gilsey news-stand, "and this week we have sold between 30 and 40, where our regular order is about 15. The increase in the sale of THE MIRROR has been steady, and the demand never recedes.

At the Windsor, St. James and a number of the other hotels the sales of all the dramatic papers appeared to be small, although the increase in the sale last week of THE MIRROR was almost double. At the news-stand outside of the Continental Hotel the sale was 40 copies last week compared to a regular sale of 12.

There is but one opinion in professional circles regarding the supplement, and that is that it reflects not only the greatest credit upon the lithographer, but that the paper itself is to be congratulated for the enterprise and spirit shown in its distribution.

Manager J. W. Collier, when spoken to on the subject, said: "That picture is as pretty and elegant a work of art as I have ever seen of the kind. It shows that THE MIRROR is still chock full of enterprise and go-aheadtiveness. I look upon the picture, too, as an excellent method for calling the attention of the general public to theatrical matters. Those who desire to keep posted on affairs theatrical hardly need any more inducement than is already given in the bright pages of your journal."

J. Charles Davis, of the People's Theatre: "I think the picture a very fine production, and shall carefully preserve it. Never in my mind has the lithographer's art turned out anything so perfect."

John Poole, of Niblo's Garden: "The picture is one of the handsomest I have ever seen. I am having it framed for the purpose of hanging it in the parlor of my house."

Mart Hanley, of Harrigan's Park Theatre: "As a work of art the picture given away by THE MIRROR last week is simply grand. I have been in theatrical management for fifteen years, and during all that time I have never seen anything presented by a dramatic journal to its readers that could in any way compare with it. I am about ordering a handsome frame for my picture, and shall hang it in the lobby of the theatre. THE MIRROR, by this and other acts, shows that it has snap and enterprise, and those qualities are always appreciated. As for the paper itself, its many qualities are the best. All of the items are terse and to the point, and there is no reading through a large mass of matter to get at a little information."

T. Henry French, of the Grand Opera House: "To my mind, your presentation plate last week was one of the greatest things I have ever seen, and the way in which the paper has been talked about and sold since its publication I think will be ample reward for the publishers. As for the idea, it is a splendid one and to my recollection it is a fact unparalleled in journalism—theatrical or otherwise."

Charles E. Callahan, manager of the Lizzie Evans combination: "So charmed was I with the picture that I bought three MIRRORS last week in Richmond, Va., that being all that I could find there."

Chandos Fulton: "A beautiful and valuable souvenir."

Howard Paul: "It equals, if it does not surpass, in artistic design and workmanship the finest presentation pictures accompanying the Paris and London holiday periodicals."

Harry Watkins: "A unique gift that will be preserved by every complete theatrical collector."

Tony Hart: "I can understand the immense demand for it. In fact there is a call for THE MIRROR every week all over the country. When on my travels I found it a connecting link with the rest of the profession."

Theodore Bendix, of St. Louis: "I must congratulate you on your magnificent supplement. It is really the finest theatrical souvenir I have ever seen, and it reflects great credit on everybody concerned in its production and publication. I have had it handsomely framed and am proud to possess such a lovely picture."

Edward Aronson: "It is a genuine work of art, and I have heard it universally commended."

M. W. Tobin, of the Comedy Theatre: "Your picture is the most magnificent thing of the kind I ever saw, and the paper deserves great credit for its energy in getting such a great work of art before the public."

Theodore Moss, of Wallack's: "There is but one way of expressing my pleasure at the beautiful picture THE MIRROR presented to its readers, and that is by saying that the person who does not appreciate it has no sense of art within him."

Nelson Wheatcroft: "It seems incredible to me that you give such a fine picture to every reader without extra charge."

George Seebold: "A handsomer gift was never sent out by a publisher."

Bertha Welby: "Your supplement's success was the talk of the week."

Alf. McDowell: "No wonder you had to publish several editions. A splendid supplement."

Frederick Paulding: "Very handsome. A perfect reproduction of the ball-room scene in our Romeo and Juliet."

C. W. Durant: "A fine picture. You have certainly shown great enterprise."

William Persel: "Really a very pretty thing. From what indications I have noticed the sale must have been immense."

Joseph Haworth: "A superb picture. It will prove an ornament in anybody's drawing-room."

The foregoing are but a few of the scores of complimentary things that were spoken on all sides. Evidently the beauty of the lithograph stimulated among the public an increased desire to witness the magnificent production at the Union Square Theatre, a scene from which it pictured, for the attendance has steadily increased, and Miss Mather during [illegible] week has presented her great impersonation of Juliet to the largest audiences since the engagement began.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Candor compels us to state that the rendition of the piece was not as good as it might have been. Skipped by the Light of the Moon to a big house, 10th. Good all-round co. of comedians.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Joseph Murphy gave his well known rendition of Kerry Gow and Shaun Rhue, 9th and 10th. Mr. Murphy was favored with two large audiences, and both he and his very excellent support gave great satisfaction. Bartley Campbell's White Star co. drew another large audience, 14th, and sent the people away in the best of humor.

Too Many: Harry Kennedy, manager of White Slave, is a pleasant gentleman to meet, and always has a kind word of welcome for the representatives of reputable dramatic journals. When, however, in his words, "I have twenty-five of them presented in one evening, I think it is too much of a good thing, and the straw that breaks the camel's (not Bartley's) back has nearly been reached." I am responsible for the attempt at a pun, not Mr. Kennedy. I am well aware that it is a very bad one, but, nevertheless, will let it go as I have written it.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): Fair attendance rewarded Laura E. Dainty in Mountain Pink, matinee and Kathleen Mavourneen, night of 14th; performances gave satisfaction. C. C. Parker, assisted by Louise Hutchison, of Kansas City, and local talent gave a mutually satisfactory elocutionary and musical recital, 16th. Prof. Clark's Naiad Queen, 18th, 19th, 20th and 21st.

Congratulations: Manager Charles H. Collins was married to Miss Lillie Lafferty, of Detroit, Mich., in St. Anne's Church in that city 11th, and has returned with his bride. The Mirror correspondent extends sincere congratulations.

KANSAS CITY.

Gillis' Opera House (Corydon F. Craig, manager): Lily Clay's Adamless Eden drew small houses. Bartholomew's Equine Paradox was the attraction last week. Business fair. White Slave, 19th, 20th, 21st.

Coate's Opera House (M. H. Hudson, manager): Kelly and Mason in The Tigers did a light business 9th, 10th, 11th. Thompson Opera co. in Mikado, 12th, 13th, 14th; Kiralfys' Around the World, week of 16th.

HANNIBAL.

Park Opera House (J. B. Price, manager): We, Us and Co., No. 2, class 3d, disappointed a very small house 10th. Advanced prices. Barney McAuley, 24th.

NEBRASKA.

LINCOLN.

Funke's Grand Opera (F. Funke, manager): Theatricals have been very quiet. Kelly and Mason had good business 13th. Haverly's Minstrels come 21st. Second visit this season. Happy Cal Wagner is with them. The Willow Copse, 24th; Emma Abbott, 27th, 28th; Burr Oaks, 30th. Clara Morris cancelled a November date.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): A co. playing The White Slave and The Galley Slave appeared to very light business 10th and 11th. The very sudden death of Jennie Morton, the leading lady, in this city, 10th, had a disastrous effect on the engagement.

Item: At the Academy the Craig Comedy co. is still playing, though the star of the co., Edna Courtney, has departed.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Smith's Uncle Tom's Cabin co., filled the house for three nights, 9th, 10th and 11th. John T. Raymond pleased a fair-sized audience in For Congress.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Fanny Davenport, in Fedora, delighted immense audiences, 12th, 13th and 14th and matinee. The co. is a fine one and received unbounded applause. Large houses have been the rule here this season, but it remained for Miss Davenport to test the standing capacity of the house, and well were those present repaid by the excellent performance given by this eminent actress. R. B. Mantell, Melbourne McDowell and Marie Sheldon also came in for a large share of applause. Bartley Campbell's Clio, with a large and excellent co., splendid scenery and a fine ballet, headed by the famous Adele Cornalba, opened to a crowded house 16th. The spectacle was received with boisterous satisfaction. Atkins Lawrence, May Newman, Patrice, Lillian Hadley and Harold Fosberg are particularly deserving of mention. The statuary groupings were very fine. Last half of week, Frank Bangs as the Silver King. Next week, The World.

Items: I heard a faint rumor of a new venture of Manager Henderson's in New York, but have not yet learned the details.—Theodore Thomas' concert at the Tabernacle 16th drew a large audience.

TRENTON.

Taylor Opera House (John Taylor, manager): Last half of the week large audiences attended Michael Strogoff. The acting was very fine; the scenery and costumes very pretty. Academy Opera co. 20th and 21st; Lizzie Evans 23d; Devil's Auction 27th; We, Us & Co. 30th.

NEWARK.

Grand Opera House (Leonard Gray, manager): The World opened on Monday to a fair house. The scenery is the great feature of the performance. The co. is only moderate, Charles Chapelle as Sir Clement Huntingford and Amelia Watts as Mabel being the best of a very mediocre crowd. Next week Bartley Campbell's Clio.

Newark Opera House (Fred. Waldmann, manager): A slim house greeted the Murphy and Wells Pleasure Party on Monday. The show is a good one. George Murphy and Katie Wells were conspicuous by their absence. Ida Siddons' Burlesque co. next week.

Mems: The receipts of the box-office at Fred. Waldmann's were attached on Saturday last on a suit for $135 for damages claimed by a country manager. The case will be tried on Dec. 4.—Alfred Joel gave us a call last week.—Murphy and Wells deserted their co. at Waldmann's this week. They were behind four weeks' salary. The co. will continue on the sharing principle, with Harry Healey as manager.—At the benefit of the B. P. O. Elks, on Dec. 2, the attractions will be Harry Dixey, Tony Pastor, selections from Harry Miner's two cos., Henrietta Markstien and Laura Lee. Harry Sanderson has sent $10—for a seat in the gallery for a bootblack.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): Harrison and Gourlay's co in Skipped by the Light of the Moon appeared to a $500 house 10th.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The Silver King, with Frank Bangs as the star, played to a large business during the first half of last week, and the cast, as a whole, was fairly satisfactory. Mr. Bangs, in the character of Wilfred Denver, was a disappointment, for the reason that he brought too much of the high tragedy exhibit to the interpretation of an emotional part. The latter half of the week was anticipated with some interest, as it brought Estelle Clayton in Favette. A great diversity of opinion as to her abilities followed her appearance, although it must be admitted that if she cannot be called a great actress she is certainly quite a clever one, and decidedly does not fail to interest her audience. The support was extremely good, with possibly one exception, while Etelka Wardell as Angelique Duprez made the hit of the engagement. The announcements for this week are the Knights in Over the Garden Wall and Storm-Beaten.

Museum (Jacobs and Proctor, managers): Irish Aristocracy, as presented by Gibson and Ryan, packed the house at almost every performance last week, and was eminently satisfying to the patrons. This week brings Belmer and Graham's Pavements of Paris co.

Central Theatre (Peter Curley, manager): The Murphy and Mack comb. did a large business last week, and is succeeded by Diamond and Milton's Excelsior comb.

Brevities: Handsome souvenirs were given to the ladies attending the Favette matinee on Saturday. Manager Durant was in town during the engagement.—A concert by the Hungarian Gypsy band was to have been given at the Rink Sunday night, under the management of S. M. Hickey, but some cranks, of which our city possesses not a few, were successful in preventing it, and in consequence the entertainment was given in Troy.—Pursuant to a clause in their contracts, Manager Durant gave two-and-a-half weeks notice to five members of the Favette co., during the Buffalo engagement, that their services would no longer be required. They are F. McCulloch Ross, J. D. Fitzpatrick, Eliza [illegible], Ida Jeffreys and Josie Stoffer.—Frank W. Paul, [illegible] of the Knights, was in town Friday.—Theodore Thomas will probably give another concert at the [illegible].

ROCHESTER.

[illegible] House (P. H. Lehnen, manager): [illegible] large and enthusiastic audiences 9th [illegible] Fagan, 18th and 19th; A Night Off, [illegible].

[illegible] (Jacobs and Proctor, managers): [illegible] by the Corelli Opera troupe [illegible] business. With a few exceptions, [illegible] Blanche Corelli as Yum Yum sings and acts the character commendably. This week, the Kernells.

Supplement: The last Mirror "caught on" with a vim. Not a copy could be had Saturday. One dealer told The Mirror man that his supply was disposed of in a few hours, and he had telegraphed for a double quantity.

HARLEM.

Mount Morris Theatre: Without a Home was produced Monday evening to a fair audience. Minnie Gray, in several characters, was very pleasing. Billy Kennedy, W. T. Stephens, W. H. Danvers and Robert Neil rendered efficient support. Next week, The Danites.

BUFFALO.

Academy of Music (Meech Brothers, managers): We, Us & Co., 9th, 10th and 11th, drew large audiences. Rhea successfully finished the week, drawing large houses, her engagement being the best she has had here in three years. Robson and Crane's Comedy of Errors, 16th, week.

Court Street Theatre (J. M. Hill, manager): Estelle Clayton appeared in Favette, 9th, 10th and 11th. Business was rather light with the exception of the matinee, which was productive of a good house. McNish, Johnson and Slavin's Minstrels, 13th and 14th, filled the house all over. The troupe is a strong one, with considerable freshness in the entertainment.

Breezes: Business was only fair at the Adelphi last week. The olio co. not being very strong. The present week, Keller's Egyptian Mystery will probably do better.—Bandmann's cheap tragedy filled the Museum week of the 9th.—Hazel Kirke, with Fenwick Armstrong as Dunstan and Lottie Blair as Hazel, this week. Prices are advanced for Robson and Crane's engagement.—A Sunday local says that A. H. Forest's engagement with Rhea terminated Saturday night, and that George Learock will play leading parts and accompany her to Australia.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): In Spite of All, to very moderate business, 9th, 10th, 11th; The Silver King drew crowded houses 12th, 13th, 14th; A Night Off, 19th.

Museum: The Kindergarden, to packed houses all the week. This week, Katherine Rogers.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Suydam's Humpty Dumpty co. 9th and 10th, to slim business. Riche's Minstrels 12th; good business; fine entertainment. Maggie Mitchell 27th; Denham Thompson, 28th.

Taylor Opera House: California Minstrels, 10th, to fair business.

ELMIRA.

Opera House (W. E. Bardwell, manager): Pyke's Mikado co. gave a meritorious performance to large houses, 13th, 14th and matinee. The singing of the principals was fair—that of the chorus, good. The acting was excellent, and stage settings above the average. Denman Thompson in Joshua Whitcomb, Thanksgiving.

LOCKPORT.

Hodge Opera House (John Hodge, proprietor): Kiralfy Brothers' Black Crook co. played to splendid business, 9th, with little Crook and lots of ballet dancing and specialties. The elite of our city turned out to see Lockport's favorite actress, Mlle. Rhea, who appeared 9th in Adrienne. The audience was large, select and quiet, and at times during the evening a deathlike silence prevailed.

Supplement: The long-looked for Supplement reached to-day. Finest thing I ever saw in that line.

OSWEGO.

Academy of Music (John R. Pierce, manager): Pyke's Opera co. gave the best of performances of The Mikado, 10th. House good. They return 23d. Madison Square Private Secretary co. drew finely 11th, and gave moderate satisfaction. Suydam's Pantomime co., 19th, three nights. Maggie Mitchell 25th, and the Vokes Family 26th.

AUBURN.

Academy of Music (E. J. Matson, manager): The Madison Square Private Secretary co. drew a very large audience, 10th, and gave an excellent entertainment. Pyke's Opera co. presented The Mikado for the first time in Auburn to a large house, and more than pleased everyone.

UTICA.

Utica Opera House (Theodore L. Yates, manager): Si Perkins opened the week of 9th to good business. Suydam's Humpty Dumpty, 12th, 13th and 14th, to fair business. W. J. Florence Dec. 2; Elks' benefit.

City Opera House: Katherine Rogers in standard plays closed a week's engagement, 14th, to fair business.

OLEAN.

Opera House (Wagner and Reis, managers): Baker and Farron in A Soap Bubble, 9th, to a fairly good house. The Mestayer-Vaugn We, Us & Co., 14th, to good business.

KINGSTON.

Music Hall (Dubois and Nichols, managers): The Carrolls, in Whose Can It Be? 14th; small audience; good performance. Harry Clapham's Minstrels, 16th. Good house; excellent performance.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Our Jonathan, 10th; a fair house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Bennett and Moulton's Opera co. closed a week 14th. Wonderful business; house jammed at every performance. Maggie Mitchell, 23d.

COHOES.

Opera House (P. J. Callan, manager): The Lorelles' co., in Mishaps, gave us a return visit 14th, presenting same card with the exception of Rose Ricci and W. J. Gilmore, who take the place of Kate De Wolf and F. Kenworthy. A good house, although inclined to be top-heavy, greeted the company, and manifested their commendation by repeated and rapturous applause. Hi Henry's Minstrels, 21st.

Supplement: The Supplement is grand.

BROCKPORT.

Ward's Opera House (G. R. Ward, manager): Our Jonathan, 12th, to fair house.

ALBION.

Village Opera House (C. D. Harris, manager): Our Jonathan, by Moore and Vivian comb., 13th, to big house.

MEDINA.

Bent's Opera House (F. T. Gates, manager): Moore and Vivian, in Our Jonathan, 14th. Support poor and attendance small.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (R. S. Tucker, proprietor): Mosher's Hoop of Gold co. 7th; by special request return date, 10th. Good business. Lavinia Shannon, as Ruth, by her acting, grace and beauty, captivated the audience. She was brought before the curtain several times. Scotty, in the person of Mr. Kearney, was a hit. A bright feature of the performance was the company's own scenery.

Hospitality: In Governor Scales and family and Senator Merrimon and family, Miss Shannon found old friends. Was taken out for a drive in the afternoon by Miss Scales; took tea with Mrs. Merrimon and was dined after the performance by Gov. and Mrs. Scales. Miss Shannon comes of one of the oldest and best families of New Orleans, and is an ornament to the profession.

Supplement: I make my best bow to The Mirror Supplement, and will give it a suitable setting and a conspicuous place in my sanctum. It is truly a magnificent work of lithography, and finds admirers in every one.

New Theatre: I hear of steps being taken to build a $50,000 opera house.

DURHAM.

Stokes Opera House (W. A. Gattis, Jr., manager): This season promises to be unusually good. Larger audiences are attending performances. Hoop of Gold co. played to good business 9th. Following are booked: Peck's Bad Boy, 19th; Fred. Warde co., 25th; Camilla Urso, Dec. 18; G. C. Miln, 30th.

OHIO.

ZANESVILLE.

Schultz's Opera House (John Hoge, manager): I felt very sorry for Lizzie May Ulmer, evening of 9th, when the curtain rose to only a handful of people, probably the smallest audience ever seen in the house. But it always happens that comparatively unknown attractions, however sterling its merits may be, always draw small houses in this place. A minstrel show was booked for the following night, which also militated against Dad's Girl. E. J. Swartz has given us a clever play, with an interesting story that does not flag. It is decidedly not a one-part play, and the author is fortunate in having an all-round good co. to interpret it. Lizzie May Ulmer was afflicted with a severe cold and an annoying cough, but yet gave a splendid impersonation of the heroine. She is piquante, bright and charming; natural in her acting and avoids a too constant use of slang phrases, as actresses frequently do in parts of a similar nature. Two old men, David Hoskins and Simon Heth, were capitally played by Harry Wilson and James M. Martin. Harry D. Clifton was a handsome and manly Stephen Wainwright, and Harry Mack was intensely amusing as Vasco de Gama Biles. The minstrel show that followed, 10th, was the T., P. and W. party. Part of the entertainment was good and part flat.

Zephyrs: George H. Primrose was not with his party, being at the bedside of his mother, who is ill.—Chauncey Olcott, of the T. P. W.'s, is an old Zanesville lad, and was accorded a hearty welcome. Harry D. Clifton, of Dad's Girl co., manages to visit us annually. The last was his fourth appearance here in as many years.

Supplement: The Mirror's supplement is an excellent piece of work. I trust it may not be the last of the same sort.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Rice and Barton's Minstrels, although introducing some clever business, failed to make a hit, and business was rather light all week. This week, Hallen and Hart's Ideals; next, Called Back.

Comstock's Opera House (Millers and Okey, managers): Hoyt's Tin Soldier drew big houses 9th, 10th and 11th. Victoria Reynolds was out of the cast on account of sickness, and her part was nicely filled by Rachel Booth. Baker and Farron in A Soap Bubble 18th and 19th; Lillian Russell as Polly, 20th and 21st; Clara Morris, 24th; Rial-Bigger-Marion co., 25th and 26th; McCaull's Opera co. in Black Hussar, 28th.

So? T. A. Constans, advance agent of Villa's Over the Garden Wall, is home. He says the party will reorganize and make a fresh start in a week or two.

DAYTON.

The Grand (Reist and Dickson, managers): Financially speaking, the business last week was of the best. Three attractions played to a little over $2,000. Gus Williams started the ball in Oh, What a Night, 10th. Splendid business. The largest and most fashionable audience of the season attended The Private Secretary 13th, and if unlimited laughter is any criterion, it scored a decided hit. Tony Denier's H. D. drew large audiences 14th and matinee, and gave the regular H. D. satisfaction. The olio included a number of clever specialty artists, William Ashton, champion of the horizontal bar, and the musical sketch of Charlie Schilling are worthy of mention.

Weidner's Opera House (J. W. Weidner, Jr., manager): Denman Thompson and one of the best cos. that has ever surrounded this popular fire-runner, produced Joshua Whitcomb 8th to the usual Sunday night "standing-room only" audience, and gave the best of satisfaction.

Memorial Hall (Samuel Henderson, manager): Stafford-Foster co. produced The Gilded Pill 14th. As the dummy-car did not run, I was unable to attend. Manager Henderson telephoned me: "Packed house. Good night." I predicted a large audience, as the co. includes John T. Ward and wife, two five year veterans of the Soldiers' Home Summer cos.

Cues: John H. Russell is in the city making arrangements for Kate Castleton at the Grand 21st.—Wood Patton is one of the most agreeable and obliging treasurers the Grand has ever had.—D B Hodges, in advance of Called Back, is in the city with printing dated 23d, 24th, 25th.—The exceedingly large attendance at the Grand fully demonstrates that Manager Reist is favoring the patrons with the very best attractions. Muggs' Landing is booked at Weidner's Opera House 22d.

Supplement: The Mirror and Supplement sold out one hour after its arrival. Second supply ordered.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): McNish, Johnson and Slavin drew a standing-room only house 10th and gave a splendid performance. One of the features of the first part was Frank Howard's new song, "Two Little Urchins." A Wife's Honor, 12th, 13th, 14th. Drew good houses first night on account of unlimited distribution of paper. Performance and co. poor.

People's: The Hoop of Gold has drawn good houses.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemyer, manager): Lizzie May Ulmer, in Dad's Girl, 10th, scored a maffnificent success. So great was the success of the attraction that by popular request the manager, Mr. Ulmer, was induced to cancel the 11th at Richmond, Ind., and remain over.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprie- We had two disappointments last week. Louise Balfe in Dagmar, 9th, cancelled, and Ella Wesner in Captain of the Queen's Own, booked for 13th, failed to materialize, the report coming that they had swamped at Indianapolis. On the 9th, Mr Bennett decided to close his Opera House for the remainder of the season; wired such to New York, cancelled a number of booking, including Rhea, Pat Rooney, Thompson's Opera cos., etc. This action was taken because the city had refused to grant Mr. Bennett a license, the officials claiming the means of exit at the Theatre were not sufficient. Such a pressure was brought on Mr. Bennett by the citizens to have him change his mind and open the house, that he consented. He accordingly put in two more doors, and was then granted a license.

Jots: The Leons, Ed and Mollie, principal aerial artists with the John Robinson's Circus for several seasons, have arrived at home to spend the Winter. They were accompanied by Frank Fitz Williams, dumbbell, canon-ball handler and catcher of balls from the canon, and Samsonian athlete of the Robinson show, who will spend the Winter with them. Ed. Leon secured a great number of relics the past season to add to his already mammoth collection.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): Denman Thompson played to a fair house, 7th, and gave splendid satisfaction as Uncle Josh. By some misunderstanding the local management had cheap prices advertized, and Mr. Thompson refused to play until they were raised.

Grand Opera House (Fuller Trump, manager): Nat Goodwin presented The Skating Rink, 7th; largest house of the season. Thatcher, Primrose and West's Minstrels to only fair business, 11th. The performance was in every sense satisfactory. Gus Williams appeared in Oh, What a Night! to a fair house, 12th. Mr. Williams never fails to please. The co. was good. Tony Denier's Humpty-Dumpty comb. to a sparse house, 13th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Rentfrow's Pathfinders in Scraps drew a fair audience, 9th, and gave a very enjoyable performance. Master Frankie Jones is undoubtedly the star of the co., and made a big hit in his singing and dancing. Lester and Allen's Minstrels drew a top-heavy house, 10th. Rice's Opera co. presented The Mikado to a large but not a very well pleased audience, 14th. Evidently just started out.

LIMA.

Faurot Opera House (Quincy Kilby, manager): McNish, Johnson and Slavin's Minstrels drew an immense audience, 9th. Annie Pixley, 14th, in M'iss to good business.

Change: Harry E. Watcham has transferred his lease of Faurot's Opera House to Quincy Kilby, late traveling manager of the Boston Theatre co. Mr. Watcham made an excellant impression here by his straightforward business methods and gentlemanly conduct. Financial embarrassments, caused by his late partner, J. A. Locke, skipping the town with considerable of the firm's funds, is said to be the cause of his retiring.

FREMONT.

Opera House (J. M. Dryfoos, manager): Little Nugget Comedy co. drew fair house, 9th. Fogg's Ferry, 28th.

Supplement: Romeo and Juliet Supplement of The Mirror is on exhibition in prominent show windows, and is greatly admired.

CHILLICOTHE.

Masonic Opera House (B. W. Orr, manager): Fred R. Wren's Comedy co. played Distrust, 9th, to bad business. Gus Williams, 19th; Clara Louise Kellogg Concert co., 21st.

Clough's Opera House (Edward Kauffman, manager): This house has been closed since the 6th.

YOUNGSTOWN.

Youngstown Opera House (J.W. McKeown, manager): The Mikado, by the Rice Opera co., 11th. A very few saw the curtain rise, and fewer saw it fall. Those who remained to the close justify their action by the excuse, that they intended to intercept the mirth-destroying gang at the close of the performance and throttle them. From the remarks that were made, I am sure those who stood it the longest, were fit for any crime. In Sharon, Pa., the next day, where the co. was booked, the newsboys were shouting, "All about the murder of The Mikado at Youngstown." Pat Rooney, with an excellent co. played to crowded galleries and well filled lower house, 12th. Many went to see little Miss Rooney, his daughter, who is a sublimated edition of Pat.

OREGON.

PORTLAND.

Casino Opera House (A. J. Gross, manager): Isabel Morris played the part of Lillian in The Banker's Daughter, 2d, with Theodore Hamilton as Strebelon. The Bert Dramatic co. supported. Business fair.

Item: The Grismer Davies co. 16th, week.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Dalys' Vacation party played last week to fair business. Siberia 16th; Harrison and Gourlay 23d.

Library Hall (Frederick A. Parke, manager): Fred. Bryton's new play, Jack o' Diamonds, which will hereafter be known as Forgiven, contains the elements of a successful play. In its present shape and as produced last week, it is rather crude and needs retouching. Business for the week averaged fair. Lester and Allen's Minstrels, 16th; Gus Williams 23d.

Academy (H. W. Williams, manager): The Randolph co closed a good week's business 14th; co. gives a very fair variety show. Rentz-Santley co., 16th; Kernells, 23d.

Harris' Museum (P. Harris, manager): N. S. Wood, as the Boy Detective, closed one of the largest week's business of the season 14th. Hoop of Gold 16th; Katherine Rogers 23d.

Items: Leon W. Washburn was arrested at Braddock Pa., 12th, on a charge of libel preferred by John Haworth, of Haworth's Hibernica co. The offense consists in Washburn's circulating a dodger running down Haworth's show.—The following changes have been made in the Opera House management: John Ellsler, Jr., will hereafter be the business manager. Harry Ellsler, treasurer, and Harry Schwab, press agent.—The local lodge of Elks sent a handsome floral tribute to the funeral of the late John McCullough. Resolutions of condolence were also passed, and James Carmack was delegated to represent the lodge at the funeral.—Joseph Hart, with the Randolph co., is one of the best banjo and song performers in the business.—Frank Deshon, of the Starr Opera co., was in town last week; he reports business good.—The unfamiliar sign "House packed," was displayed at Harris' Museum every evening last week. The Elliot Family will likely retire from the Randolph co.—J. K. Emmet and wife were in town last week. The Press Club of the city presented Mrs. Emmet with a handsome floral tribute.—Manager Sherwood of the Chanfrau co. was in town 13th.—When the Randolph co. which played at the Academy of Music last week, arrived in this city, it seems there was due the members two weeks' salary, and on Tuesday morning F. B. Beardsly, of New York, came here with a judgment note given him by Mr. Randolph for $400 for money advanced. Beardsly, after talking with Randolph for some time, concluded to buy the show and run it himself which he did, and thought, of course, that Randolph would pay the co the slary due them. On Wednesday when it came time for Mrs. Randolph to go on the stage and do her act it was found she was missing, and soon it was whispered that Randolph also had "skipped," taking with him the money which he owed to Mr. Elliott, of the Elliott Family, amounting to nearly $700. Mr. Beardsly then called the co. together and told them he would pay them last week's salary, and they were all perfectly satisfied. Co. left for Cincinnati 15th. It is the intention of Manager Beardsly to materially strengthen it.—Mr. Wilt, one of the proprietors of the Sixth Street Museum, wants to sell out.—Harry Ellsler will continue to act as treasurer of the Opera House, reports to the contrary notwithstanding.—Fostell and Emmet, of this city, have been engaged to appear at Drew's Museum, Cleveland.—Manager Chalet, of the Sixth Street Museum, who has been sick for some time past, is now recovering.

HARRISBURG.

Opera House (H. J. Steele, manager): The Webber Opera co. sang The Mikado and The Little Duke, 9th, 10th and 11th. The attendance at low prices was fairly good, though not at any time filling the house. The rendition of the opera was not in any sense brilliant; indeed, at no time rising above mediocrity, and with the exception of Louise Eissing and Ed. Chapman, in the case of The Mikado, would have been a flat failure. The stage was handsomely set and presented a pleasing picture.

Opera House (Markey and Till, managers): Ida Siddons' Specialty co. drew a good house, 12th. This co. is now under the management of Peter Rice of Two Johns fame, and is somewhat improved in its personnel. Nordeck, 13th, to fair business. Mayo, in the title role, was finely supported by a co. much above the average. The new play was much admired and met the approval of the audience. Kathryn Kidder and Miss Wilmot were heartily applauded in their difficult roles. Lillian Russell, assisted by the C. D. Hess Opera co. sang Polly to fair business, 14th. The opera possesses no intrinsic value as a musical work; the book, however, was in some respect a redeeming feature. Miss Russell has developed a tendency to *embonpoint*; but this in no wise detracted from her gifts as an artiste. She sings just as well as ever.

NEWCASTLE.

Opera House (R.M.Allen, manager): Denman Thompson and a competent co, gave us Uncle Josh to a good audience, 11th. Martinetti and Murrilla are certainly the most graceful dancers seen here. A wild Western party, called Rentfrow's Jolly Pathfinders, dropped in on us 13th, and gave a queer performance. This co. will suit the wild Western audience, where The Mascotte and Pinafore are not chestnuts. Pat Rooney and a fine specialty co. drew a big house 14th, and gave the best of satisfaction. Henry Chanfrau in Kit, 19th; Miller and Oliver in A Genius, 25th.

UNIONTOWN.

Opera House (Ewing and Kaine, lessees): Rooney's comb. played to good business, 10th. The musical features of the entertainment were unusually good, as were some of the character sketches and the dancing. But Pat Rooney was a disappointment; he either did not make his usual effort to please or is losing his ability to do so.

ERIE.

Opera House (Henry A. Foster, manager): Maxwell's Uncle Tom co. gave a good representation of the time-honored drama, 9th, 10th, 11th, to good business. McNish, Johnson and Slavin's Minstrels played to the largest house of the season, 12th, and gave great satisfaction. Baker and Farron in their new play, A Soap Bubble, 13th, pleased a rather light house. Especial mention should be made of Gertrude Citte, who is one of the handsomest women on the stage, besides being a very pleasing actress. The writer is under obligations to W. T. Dobson of the co. for favors. Saturday matinee and night Our Goblins co. showed to small houses. Play and co. gave satisfaction. Arthur Dunn and Leona Fontainbleau in three respective characters were the best in the piece.

Item: W. S. Cleveland, of the McNish Minstrels, wishes me to correct the statement made by your Jackson (Mich.) correspondent, that he was knocked down by one of the Lester and Allen party. Mr. Cleveland was the one who did the knocking down, and his knuckles bear testimony to that effect.

OIL CITY.

Opera House (Kane and Rogers, managers): Baker and Farron 12th, in A Soap Bubble, to good business. The play abounds in laughable incidents, and is sure to please any audience. Kindergarden co., 20th.

WARREN.

Library Hall: Baker and Farron, in A Soap Bubble, 13th, to a fair house. Good entertainment.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Rinehart Opera co. gave us four performances, opening 11th, and producing the Siege of Vicksburg and Red Riding Hood to fair audiences. Low prices.

JOHNSTOWN.

Johnstown Opera House (Weaver and Jordan, managers): Starr's Harris Opera co. week of 9th, to large business. Bookings: Lester and Allen's Minstrels 24th, and Adah Richmond, 28th.

Tips: The members of the Starr-Harris Opera co. made a great many friends while here. May Douglass of the co fainted after rendering a solo in The Chimes of Normandy. The audience were not aware of it, and demanded her reappearance. She regained consciousness in a few moments and in answer to the encore came before the curtain.

READING.

Grand Opera House (George M. Miller, manager): Week of 9th, Minnie Oscar Gray and William T. Stephens, in Without a Home and Saved from the Storm, drew crowded houses. Loudly applauded. 18th and 19th the Academy Opera co. and Jeannie Winston in La Perichole and Princess of Trebizonde. J. K. Emmet, 20th; We, Us & Co., 21st.

Academy of Music (John D. Mishler, manager): A Night Off to a large audience, 11th. Performance very laughable throughout. The co. is well balanced and composed of good comedians.

FRANKLIN.

Franklin Opera House (William Sutley, manager); Howarth's Hibernica had a splendid house, 9th. The Rice Mikado co. had a fair house, 10th, and gave a fair performance. Friday and Saturday 13th and 14th, the popular actor, Frederic Seward, in legitimate drama. The Rivals and the Corsican Brothers, supported by a powerful dramatic comb., under the personal supervision of Joseph E. Nagle, the only traveling organization in America producing these celebrated dramas. The comb. was billed and advertised as above and opened 13th to a small house. It was a conundrum for about fifteen minutes, and then the better part of the audience began to retire; the boys began to hoot; the great dramatic comb. got rattled, and after a brief struggle the riddle was solved and the lights turned down. Fort Opera co., 28th.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Kate Claxton and C. A. Stevenson in Called Back 11th, to a packed house. The play was well received. Arthur Rehan's Comedy co. in A Night Off 14th, to large business. Kept the audience in roars.

EASTON.

Opera House: W. E. Sheridan appeared in Louis XI., 10th, to a large house. A Night Off, by the Rehan Comedy co. made a decided hit, 14th.

WILKESBARRE.

Music Hall (W. H. Burgunder, manager): The curtain was rolled up to a packed house, 10th, to see Kate Claxton's interpretation of the role of Pauline in the drama founded on Hugh Conway's thrilling novel Called Back. Traces of the blind Louise could be seen in her acting. Years of groping in the Two Orphans has made the peculiar actions of the blind girl second nature to her, and makes one regret that she has a "seeing" part. The Gilbert of C. A. Stevenson was admirably sustained. The greatest strength of the cast is embodied in Ralph Delmore as Macari, the spy. The other members of the co. are very fair. Called Back has a very able and courteous business representative in C. M. Becker. Only the average audience assembled to witness the production of that very laughable comedy-farce A Night Off by a very excellent co., who in their several parts leave nothing to b desired if we except the Professor of Harry Hotto, which lacks dignity and is too meek and cringing even for a hen-pecked husband.

Culm: Burr W. McIntosh, the colossal sprinter of '84 at Lafayette College, is doing the Nephew of Dr. Ceneri in Called Back. Several college chums resident here helped him to a round or two of generous applause.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): W. E. Sheridan made his first appearance before an Allentown audience, 11th. Louis XI. was presented, with Mr. Sheridan in the title role. His interpretation of the crafty and decrepit old monarch was most praiseworthy, and he scored an instantaneous success. At the end of the fourth act, he and Mr. Lloyd, who gives an excellent portrayal of the Duke Nemours, were called before the curtain. Kate Claxton was greeted by a full house 14th. Called Back was produced, with Miss Claxton as the heroine Pauline. She gives a careful rendition of the character, but I do not think the part suited to her abilities. The rest of the co. all do well. Ralph Delmore's Paola Macari is, however, worthy of special mention. Ida Siddons' Specialty co. 18th and 19th. Joseph Emmet, 23d.

Supplement; The demand for The Mirror last week was unusually large, owing to the supplement that accompanied each copy. The handsome colored lithograph was greatly admired.

BEAVER FALLS.

Foster's Opera House (C. B. Foster, manager): Denman Thompson, as Uncle Josh, played 14th, to one of the largest houses of the season. A more delighted audience would be hard to find. Jolly Pathfinders, 14th, drew a large house. Cora Van Tassel is booked for the 18th, 19th, 20th and 21st, but not as a ten-cent attraction.

Sixth Avenue Theatre: Howorth's Hibernica co. played Two Dans 11th and 12th. Didn't take very well. First night, large house; second, miserable. Something occurred with them here that wasn't on the bills. They were booked for New Brighton the 11th and 12th, and came here without cancelling their dates. The manager of that house immediately levied on their goods. So they had to pay an extra rent before leaving town.

PITTSTON.

Music Hall (W. L. Evans, manager): Kate Claxton in Called Back 12th; good business.

SHAMOKIN.

G. A. R. Opera House (J. H. Osler, manager): W. E. Sheridan, supported by a very good co., made his first appearance here 13th. Louis XI. was presented to a large audience, giving great satisfaction.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Annie Pixley in M'liss 9th, to a good sized and very enthusiastic audience. Frank Mayo in Nordeck 12th, to a very large, refined and appreciative audience. Mr. Mayo was frequently recalled. Miss Kidder captivated the audience.

BUTLER.

Butler Opera House (I. J. McCandless, manager): Harrigan's Hibernian co. played 6th, to a $200 house. Denman Thompson in Joshua Whitcomb 14th, gave satisfaction to a $140 house.

Items: Louise Roos joined the Denman Thompson co. here. She will take the characters formerly played by Annie Thompson.—Frank Mara will temporarily play the character of Roundy in Joshua Whitcomb, filling the place of Ignacio Martinetti.—J.S. Murphy 27th.

MILTON.

Milton (New) Opera House (Edwin A. Curtis, manager): Wilbur Opera co. 12th and 13th, presenting The Mikado first to the largest and most select audience ever assembled in the house. Excursion trains from adjoining towns were run. La Mascotte, the second evening, was very largely patronized, and a very excellent impression was made. Sheridan the tragedian rendered Louis XI. in his artistic manner to another large house.

POTTSTOWN.

Market Opera House (Opera House Company, managers): The new Daughter of the Regiment was shown 16th to fair audience by Her Majesty's Troubadours.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers) Annie Pixley presented M'liss to a crowded house 11th. Mestayer's We, Us & Co., 12th, to a large house. Coming; The Kindergarden, by Robert Griffin Morris 19th; Frederic Bryton 20th; California Minstrels 23d and Daly's A Night Off 26th; Dec. 1, the Pyke Opera co. in The Mikado, to be followed on the 3d by Bartley Campbell's Clio; 4th. Murphy in Kerry Gow and 5th, The Devil's Auction.

Splinters: The amusement season has thus far been the best Bradford has known in years.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Last week for four nights and matinee Hugh Fay presented his play of Denny Doon. There is not much of a plot to the piece, but there are some strong points which call forth some very good character acting. The support was very good, especially Harry Harwood. Rose Osborn in the character of a crazy girl was excellent. Friday evening Aimee appeared in Mam'zelle, also at the matinee Saturday. In the evening Divorcons was given. The attendance was fair. Janish 16th; G. S. Knight 23d.

Providence Opera House (Robert Morrow, manager): The event of the season thus far is The Mikado, which began a week's engagement last Thursday evening before a full house, and the attendance shows no abatement. The house is sold ahead for all the performances. The mounting is all that could be desired and the costumes are magnificent. Of the co. praise is due to all. The Ko-Ko of J. W. Herbert was extremely funny. His singing is something to make you crawl, but his by-play and excellent comedy business more than compensates. He scored a big hit in his song of "Flowers that Bloom in the Spring" and "Tit Willow." Roy Stainton made a rather tame Nanki-Poo, although he rendered the music very nicely. Mary Beebe, who is a great favorite here, received several hearty encores. The other little maids also were well appreciated. Augusta Roche as Katisha was grand, and the song "Hearts Do Not Break" is beautifully rendered and brings forth a rousing encore nightly. N. S. Burnham's Mikado would be a failure were it not for his handsome face and that laugh which is sure of two or more encores each night. Messrs. Allen and Monica as Pooh Bah and Pish-Tish made all they could out of those thankless parts. The chorus is the weakest part of the opera. Friday and Saturday, with matinee, Fanny Davenport and co. will be seen in Fedora. Week of 23d, Roland Reed.

Theatre Comique (J. D. Hopkins, manager): Arrivals—The Australian Novelty co., including Mlle. Aimee, the Austin Sisters, the Lucien Family, Verne and Volt, Annie Hart, Topeck and Horner, Mlle. Rosalia, Billy Carter, Andy and Annie Hughes, Leo and Ruge. Of last week's attractions Alice Raymond, cornetist, was the bright light. Her playing is something wonderful.

Item: The complete list of attractions for the fifth annual benefit of Providence Lodge B. P. O. Elks on Tuesday afternoon, 24th, is as follows: Mme. Janish in one act of Camille, Roland Reed and co. in Humbug, George S. Knight and co. in selections from Over the Garden Wall, Murphy and Mack, Verne and Volt, Charles Reynolds, Alice Gleason, the Bedouin Arabs, Clark and Williams, Prof. Joseph Costaldo and Reeves' full orchestra.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Maggie Mitchell, as Maggie the Midget, was enthusiastically received by a large and fashionable audience.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Patti Rosa exhibited her many girlish pranks in Bob and Zip, 13th and 14th, to well-pleased houses. Excepting J. W. Dunne, who is a good dialect artist, and Frederick Percy, the support was not as strong as Miss Rosa deserves. J. W. Bankson is weak, especially in the climaxes. Parlor Match, 18th, 19th; Young Mrs. Winthrop, 20th, 21st.

Personal: Harry Warren, Joe Jefferson's nephew, has been engaged to play leading comedy with the Patti Rosa co. in place of Charles E. Verner, who goes with Monte Cristo. Mr. Warren joins Patti Rosa in Savannah.—John H. Washburne, advance of Parlor Match, and J. H. Gausmann, business manager of Young Mrs. Winthrop, are in town.

COLUMBIA.

Opera House (Eugene Cramer, manager): Huntley and Gilbert Dramatic co., fair week, 9th. Crowded houses, with a change of bill every night. The co. has given splendid performances. Hazel Kirke drew a $650 house. Belle Gilbert is the star, and J. H. Huntley as leading support. Theodore Stark and Miss Lillie Pearse, natives of Columbia, were well received.

Item: Belle Abell received a despatch from Jacksonville, Fla., last Monday stating that her mother was lying at the point of death. Miss Abell left at once for Jacksonville.

TENNESSEE.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): The Black Flag, by Edwin Thorne's Star Dramatic co., was presented three nights and matinee 9th, 10th, 11th, to rather light houses, Mr. Thorne not being in the cast.

Grand Opera House (J. O. Milsom, manager): Clara Morris, supported by Eben Plympton, Bijou Heron, Mrs. Farron and a most excellent company appeared 13th inst. to very fashionable and highly appreciative house. Article 47 was the bill. The New Magdalen 14th, and at matinee the company played The Mountebank, giving very general satisfaction.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Parlor Match, 10th and 11th; full houses. Jennie Yeamans deserves special mention as Innocent Kidd; she is fine. Bijou Opera co., 12th, 13th and 14th, rendered Mikado, Mascotte and Girofle-Girofla to fair houses.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Clara Morris appeared in Miss Multon and The New Magdalen, 10th. The scale of prices was advanced fifty per cent., but nevertheless the house was full on each occasion. James O. Barrows began an engagement of three nights 12th, in The Professor, to a good house.

notwithstanding bad weather. Kitty Cheatham has many friends here. She was received with great applause, and was the recipient of many floral offerings. The lady does remarkably well for a first season on the stage, and renders the character of Daisy Brown very nicely. She has a fine appearance, a handsome face, and a well-trained voice. As the Professor, Mr. Barrows is very good, though his impersonation suffers when compared with Gillette's.

Exposition Theatre: This house was opened Nov. 9 with Agnes W. Villa's Over the Garden Wall as the attraction. A good-natured crowd was present. On Tuesday some of the principal actors attached the baggage and scenery for unpaid salaries, and in consequence no performance was given. On Thursday night the Firmin-Jack co. was announced to open, but on account of the inclemency of the weather (this is the excuse given me) the house remained closed.

TEXAS.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Bella Moore appeared 6th and 7th in A Mountain Pink and Danites, and pleased fair audiences. She appeared to better advantage in Danites, as the play gave her more scope for fine acting.

Arena: Wallace and Co.'s Overland Show played matinee and evening of 7th to full capacity of tent. The performance in the arena was splendid.

HOUSTON.

Pillott's Opera House (H. Greenwald, manager). J. Z. Little's World, 5th and 6th, to good business. The Mikado, under the management of J. T. Ford, was rendered to large business 9th and 10th.

BRENHAM.

Grand Opera House (Alexander Simon, manager): Barrett's Circus, 6th, to fair business. Gave one performance and left for Galveston. The World co., 7th, to the largest house of the season. Performance good in every respect and scenic effects excellent.

JEFFERSON.

Taylor Opera House (H. B. Thomas, manager): The Professor, 7th, to a large house. James O. Barrows, as the Professor, was perfect, as also Kittie Cheatham as Daisy Brown. Harry Wood as Moses Brown and Minnie Wood as Estelle sustained their parts excellently.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton, manageress): Edwin Browne's Good as Gold co. gave two of the worst performances of the season 6th and 7th. Bandit King played to an $800 house 9th. The house was packed, and Mr. Wallick and his horses drew forth the usual amount of applause. Robert L. Downing in Tally-Ho, 10th, to a small house. The play is bright, the co. good, and they deserved better. Nellie Cox is one of the most charming of vocalists, and was well encored after each song. Ford's Mikado co., 20th; The World co., 23d, 24th.

WACO.

McClelland Opera House (Sanford Johnson, manager): R. L. Downing's Tally-Ho co., 7th and 9th, to moderate business. A co. usually pays for the pleasure of a two-night stand here. Downing, as Hank Monk, pleased everyone. The modest air and ingenuous acting of Nellie Cox as Bettie made her many admirers. Manager Anderson, of the Tally-Ho co., says he is well satisfied with the success of his start on his Southern trip, and David Garrick, now rehearsing, will be added to the co.'s repertoire on the New Mexico circuit; also a new play by Robertson, entitled Father and Son, as soon as the manuscript, which is daily expected, is received. At Houston, Tex., the co. was driven around the city in a six-in-hand tally-ho by an old driver named Jack Shepherd, whose claim to fame rests upon his having been a pard of Hank Monk's in the palmy days of the tally-ho. Wallick's Bandit King to a full house 10th. Gallery has 350 seating capacity; over 500 in it, and many turned away. An alarm of fire started a stampede, which was checked without anyone being hurt. Bandit King repeated 11th to good business.

Garland Opera House (J. P. Garland, manager): Hartwig Seeman, 9th, opened for a week stand to fair business, and continues to draw well. John Thompson, 21st; Katie Putnam, 25th to 28th.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): Little's World, 11th and 12th, to good business. Well-pleased audiences. Pauline Markham, 25th, 26th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Janauschek and her excellent co. four nights and matinee, 4th to 7th. Artistically the engagement was a complete success; financially rather otherwise, although the houses were larger each night from the first. Zillah, My Life, Mary Stuart, Macbeth and Mother and Son were presented. Macbeth drew the best audience, and most grandly did she personate the wicked Lady. Time after time was she recalled, and never was an audience more rapt and attentive than during the sleep-walking scene. The support is first-class throughout. The excellent acting of Helen Rand drew forth the most warm applause. Eugenie de Forrest also came in for attention. George D. Chaplain was received with a good round upon his appearance, many having still in remembrance his previous efforts in this city. It is much to be regretted that the business was light; although perhaps there was no loss.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): John T. Raymond presented Colonel Sellers 9th to a large and fashionable audience. The acting of Lenora Bradley as Laura Hawkins was especially good. Esmeralda, 23d; Weber Quartette, 24th; Kingsley Guard Minstrels, 26th.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Atkinson's Peck's Bad Boy to good houses, 10th, 11th. Barlow, Wilson and Rankin's Minstrels to a packed house, 12th. Lizzie Evans 13th and 14th in Fogg's Ferry and Culprit Fay to very good houses. Frederick Warde 17th, 18th, 19th; A Brave Woman, 20th, 21st; Myra Goodwin, 23d, 24th; Rag Baby, 25th, 26th.

Item: Lizzie Evans and her excellent co. left a decidedly favorable impression on theatre-goers.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music, (M. C. Van Winkle, manager): Fritz in Ireland was presented for the first time in our city, by the noted comedian, J. K. Emmet, to a crowded house 9th. Seats went fast at a dollar a week before the performance. Fritz was in trim and played well.

WHEELING.

Opera House (W. S. Foose, manager): Thatcher, Primrose and West's Minstrels appeared 9th to a large audience. J. K. Emmet appeared as Fritz in Ireland 11th and 12th to full houses. Romany Rye 13th and 14th; business very good. Pat Rooney 23d; Milliken Opera co. 27th and 28th.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): A large audience, composed mainly of Miss Foster's friends, greeted the Stafford-Foster co. in Gilded Pill, 10th. More than ordinary interest was manifested from the fact that the Gilded Pill was written by a resident of this city. The play is not particularly interesting, either in dialogue or plot. With the exception of John Ward as the photographer the support is poor. The Gilded Pill was repeated, 11th. The cancelled Catherine Lewis dates, 12th, 13th and 14th, were filled in by Ezra Kendall in A Pair of Kids. The piece is an excellent burlesque, and the audience is kept in a roar by the ridiculous situations, and the comicalities of Kendall and A. H. Woodhull. The music, in which the piece abounds, is well rendered. Big Bonanza, 19th, 20th and 21st.

New Academy (Jacob Litt, manager): The Thalia Opera co., 14th, closes the most successful week's engagement that has yet been played at this house. Opening 8th to an audience that completely filled the house, the interest has been maintained throughout the engagement. Wachtel night, 10th, when The Postillion was given, even comfortable standing-room could not be obtained. The receipts that night were $1,224. Week of 15th, Prisoner for Life; week of 22d, Kelly and Mason's Tigers.

Items: Dan Nash's Comedy co.; Jo-Jo the dog-faced boy, and many other freaks draw crowds to the Dime Museum.—Lilly Clay's Blondes are the attraction at Slensby's this week.—Canon Farrar will lecture at the Opera House 23d.—Fred. Stinson, in advance of Modjeska, and Charles Keeskin, in advance of Prisoner for Life, were in the city Wednesday.—John Ward leaves the Stafford-Foster co. in Chicago and joins Kiralfy Brothers.—Herman Nunnemacher is going to build a dime museum attachment to the Opera House.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): William Stafford and Evelyn Foster in Wanted, a Divorce, to a good house 9th. The audience was very enthusiastic over the play and its presentation by the co.

CANADA.

MONTREAL.

Theatre Royal: Eastwood Comedy co. appeared in a variety entertainment. The performances were well attended. More variety this week.

Lytell Opera House: The Corsican Brothers, week of 9th. The house was comfortably filled at every performance. Sea of Ice, 16th.

Supplement: Your Romeo and Juliet supplement received. It is universally admired.

ST. JOHN.

Mechanics' Institute (Micawber Club, managers): H. Price Webber's Boston Comedy co. opened 12th, matinee, and gave fine performance. Those on the first day especially drew large houses. The repertoire comprised Kathleen Mavourneen, Hidden Hand, Under the Gaslight, etc. The good business for the co. can be attributed to the local management, the Micawber Club. Everything the Club has handled this season has been a source of profit all around. All cos. who have lately visited here under their management have signed for a return engagement next season. Wilbur Opera co., 30th, week; E. A. McDowell (an old favorite here), Dec. 21, week. Both under the Club's management.

OTTAWA.

Grand Opera House (John Ferguson, manager): Mrs. T. C. Watson, 13th, in Shakespearean readings. Large and fashionable audience.

Item: Royal Theatre, under the management of John H. Gilmour, continues to prosper.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Wages of Sin all last week. Business excellent. A special matinee was given on our Thanksgiving Day, 12th, to the best house of the engagement. Those worthy of mention are Eleanor Carey, Emma Courtaine, Emma Cliefden, C. C. Maubury, Charles Overton and Owen Westford. Rosina Vokes' Comedy co., 16th and week.

People's Museum: Harry Lindley's Comedy co. appears week of 16th in Divorce.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Staunton, Va., 18, 19; Richmond, 20, 21; Goldsboro, N. C., 23; Wilmington, 24; Charleston, S. C., 25; Greenville, 26; Augusta, Ga., 27; Columbia, S. C., 28; New Orleans, 30, week.

Aimee: Brooklyn, 16, week; Brooklyn, E. D., 23, week; Boston, 30, week; N. Y. City, Dec. 7, week; Pittsburg, 14, 15, 26; Cleveland, 17, 18, 19; Chicago, 21, week; St. Louis, 28, week.

Annie Pixley: Chicago, 16, week; Cincinnati, 23, week.

Ada Gray: Hot Springs, Ark., 18, 19; Little Rock, 20, 21; Cairo, Ill., 23; Paducah, Ky., 24; Henderson, 25; Evansville, Ind., 26.

After Dark Co.: Cleveland, 16, week; Toledo, 23, week.

Arthur Rehan's Co.: Syracuse, 19; Rochester, 20, 21; Olean, 23; Warren, Pa., 24; Oil City, 25; Bradford, 26; Buffalo, N. Y., 27, 28; Erie, Pa., 30.

Adelaide Moore: New Orleans, 16, week; Galveston, 23, 24, 25.

Alice Harrison: Jackson, Mich., 19; Indianapolis, 20, 21; St. Louis, 23, week; Chicago, 30, week.

Alone in London Co: Harlem, 16, week; Buffalo, 23, 24, 25; Jackson, Mich., 27; Ft. Wayne, Ind., 28: Chicago, 30, week.

A Wife's Honor Co.: Coldwater, Mich., 19; Adrian, 20, 21.

Allison-Felch Comedy Co.: Norwalk, O., 16, week; Ft. Wayne, Ind. 19, 20, 21; Terre Haute, 25, 26, 27.

Bowser Comedy Co.: Brooklyn, 23, week.

Bella Moore: Selma, Ala., 19; Montgomery, 20, 21; Birmingham, 23; Gadsden, 24; Chattanooga, Tenn., 25, 26; Atlanta, Ga., 27, 28; Savannah, Dec. 1; Charleston, S. C., 2.

Bartley Campbell's White Slave Co: Kansas City, 19, 20, 21; Chicago, 23, week; Aurora, 30; Ottawa, Dec. 1; Streator, 2; Peoria, 3; Bloomington, 4; Springfield, 5.

Bartley Campbell's Siberia Co.: Pittsburg, 16, week; Philadelphia, 23, week; Baltimore, 30, week; Washington, Dec. 7, week.

Bartley Campbell's Clio Co.: Paterson, N. J., 19, 20, 21; Newark, 23, week; Buffalo, 30, week.

Bohemian Co.: Toledo, O., 19, 20; Adrian, Mich., 21; Detroit, 27, 28.

Burr Oaks Co.: Red Oak, Ia., 19; Atlantic, 20, 21; Avoca, 23; Harlan, 24; Council Bluffs, 25, 26; Plattsmouth, 27, 28; Lincoln, 30, Dec. 1; Hastings, 2, 3; Grand Island, 4, 5; Fremont, 7.

Burr Oaks Co. (South): Nashville, 19, 20, 21.

Baker and Farron: Columbus, 18, 19; Springfield, 20, 21; Cleveland, 23, week; Louisville, 30, week.

Barney McAuley: Clinton, Ia., 19; Davenport, 20; Burlington, 21; Quincy, Ill., 23; Hannibal, Mo., 24; Denver, Dec. 7.

Bunch of Keys Co.: Philadelphia, 16, week; Washington, 23, week.

Barrows' Professor Co.: Lexington, 23; Frankfort, 24; Springfield, O., 25; Dayton, 26; Lima, 27; Sandusky, 28.

Buffalo Bill Comb.: Philadelphia, 16, week.

Black Flag Co.: Paris, Ill., 19; Crawfordsville, Ind., 22; Frankfort, 23; Kokoma, 24; Marion, 25; Logansport, 26; Elkhart, 27; Aurora, 28; Chicago, 30, three weeks.

Boston Comedy Co.: Salmon Falls, N. H., 23, week.

Claire Scott: Meriden Ct., 16, week.

Cora Van Tassel: Beaver Falls, Pa., 18 to 21; Mercer, 23, week; Buffalo, 30, week.

Charlotte Thompson: Wilmington, Del., 26.

C. W. Couldock: Des Moines, 18, 19; Omaha, Neb., 20, 21; Council Bluffs, Ia., 23; Lincoln, Neb., 24; St. Joseph, Mo., 25; Kansas City, 26, 27, 28; Leavenworth, Kas. 30; Lawrence, O., Dec. 1; Topeka, 2; Emporia, 3; Ft. Scott, 4; Sedalia, 5; St. Louis, 7, week; Louisville, 14, week; Nashville, 21, 22, 23; Memphis, 24, 25, 26.

Cyril Searle: Brooklyn, 16, week; Brooklyn, E. D., 23, week.

Clara Morris: Louisville, Ky., 19, 20, 21; Columbus, O., 24; Wheeling, W. Va., 25; Cumberland, Md., 26; Wilmington, Del., 27; Lancaster, Pa., 28; Philadelphia, Dec. 7, week.

Carrie Swain: Rutland, Vt., 20; Keene, N. H., 21; Northampton, 23; New Britain, Ct., 24; Troy, N. Y., 25, 26; Albany, 27, 28; Wilmington, Del., 30; Easton, Pa., Dec. 1.

Crossen's Banker's Daughter Co.: Henderson, Ky., 19; Paducah, 20; Cairo, Ill., 21; Belleville, 23.

C. A. Gardner: Galesburg, Ill., 24; Quincy, 26; Palmyra, Mo., 27.

Compston Dramatic Co.: Wooster O., 16, week; Salem, 23, week; Letonia, 30, week.

C. H. Smith's Uncle Tom Co.: Lowell, Mass., 20, 21.

Dalys' Vacation Co: Brooklyn, 16, week; Philadelphia, 23, week; Chicago, Dec. 7.

D. E. Bandmann: Detroit, 19, 20, 21; Cleveland, 23, week; Toledo, 30, week.

Denman Thompson: Altoona, Pa., 19; Tyrone, 20; Lock Haven, 21; Williamsport 23; Bath, N. Y. 24; Watkins, 25; Elmira, 26; Ithaca, 27, Cortland, 28; Binghamton, 30; Norwich, Dec. 1; Canandaigua, 2; Lyons 3; Clyde, 4; Newark, 5; Rochester, 7, 8, 9; Syracuse, 10; Oneida, 11; Ilion, 12.

Dominick Murray: Baltimore 16, week; Boston, 30, week.

Dore Davidson: St. Louis, 16, week; New Orleans, 30, week.

Devil's Auction: Baltimore 16, week; Wilmington, Del., 23, 24; Trenton, N. J., 27.

Dan Sully's Corner Grocery: Canton, O., 19; Lima 20; Springfield, 21; Cincinnati 23, week.

Downing's Tally-Ho Co.: Silver City, N. M., 18, 19; Socorro, 20, 21; Albuquerque, 23, 24; Santa Fe, 25, 26; Las Vegas, 27, 28; Denver, 30, week

Draper's Uncle Tom Co.: Allentown, Pa, 20, 21.

Dan Sully's Corner Grocery No. 2: Palmyra, Mo, 19; Mexico, 20; Moberly, 21; Sedalia, 23; Lamar, 25; Joplin, 26; Butler, 27; Ottawa, Kas., 28; Fort Scott, 30.

Edwin Booth: Baltimore, Nov. 9, two weeks; Brooklyn 23, week.

Effie Ellsler: Chicago, 9; week; Indianapolis, 17, 18, 19; Springfield, O., 21; Dayton, 22; Cincinnati, 23, week; St. Louis, 30, week.

Estelle Clayton (Favette): Fitchburg, Mass, 19; Lowell, 20; Springfield, Dec. 1; Hartford, Ct., 2; Meriden, 3; Danbury, 4; New Haven, 5, 6; Yonkers, N Y., 8; Paterson, N J., 9, 10; Jersey City, 11, 12, 13; Washington, D. C., 14, week; Baltimore, 21, week; Philadelphia, 28, week.

Ethel Tucker Co.: Brockton, Mass., 16, week; Waterbury, Ct., 23, week; Philadelphia, 30, week.

Edwin Arden's Co.: Paterson, 16, week; Baltimore, 23, week.

Evans and Hoey: Brooklyn, E. D., 16, week; Brooklyn, 23, week.

Ella Wesner: Cleveland, 16, week.

Edwin Browne Co.: Navasota, Tex., 19; Bryan, 20; Hearne, 21.

Egbert Comedy Co.: South Bend, Ind., 9, two weeks.

Esmeralda Co.: Brandon, Vt., 19; Colchester, 20; Montpelier, 21; Burlington, 23; St. Albans, 24; Malone, N. Y., 25; Ogdensburg, 26; Syracuse, 27, 28.

Edwin Stuart Co.: South Bend, Ind., 23, week.

Edwin Clifford Co.: Vicksburg, Miss., 16, 20, 21.

Fanny Davenport: Providence, 20, 21; Brooklyn, 23, week; N. Y. City, 30, week.

Fantasma Co: Washington, 16, week; Brooklyn, 23, week; Brooklyn, E D, 30, week; Albany, Dec. 7; Providence, 21, week; New Haven, 28, week.

Fred. Bryton: Bradford, Pa., 20.

Florences (Mr. and Mrs.): Boston, 16, week; Gloversville, N. Y., 30; Utica, Dec. 1; Auburn, 2; St. Catherines, Ont., 3; Chatham, 4; London, 5; Toronto, 7, week; Buffalo, 14, week; Chicago, 21, two weeks.

Frank Mayo: Cleveland, 16, week; Bridgeport, Ct, 23; New Haven, 24, 25; Springfield, Mass., 26; Holyoke, 27.

Fred. Warde: Richmond, Va., 17, 18, 19; Norfolk, 20, 21; Petersburg, 23; Lynchburg, 24; Durham, N. C., 25; Goldsboro, 26; Raleigh, 27, 28; Spartanburg, S. C., 30; Charlotte, N. C., Dec. 1; Greenville, S. C., 2; Newberry, 3; Columbia, 4; Augusta, Ga., 5.

Floy Crowell: Haverhill, Mass., 16, week; New Bedford, 23, week; Holyoke, 30, week.

Fred. Bock's Co.: New Haven, 16, week.

Frank Frayne: Rochester, N. Y., 18, 19; Auburn, 20, 21.

Fredericks-Wolford Co.: Grafton, Dak., 23, 24, 25.

Felix A. Vincent Co.: Monroe, Wis., 19, 20, 21; Norristown, 28.

Galley Slave Co.: Hudson, N. Y., 20; Rondout, 21; Newburg, 23; Sing Sing, 24; Peekskill, 25; Red Bank, N. J., 26; Pottstown, Pa., 27.

Guinness' Co.: St. Johns, N. F., 16, two weeks.

George C. Miln: Englewood, Ill., 21; Henderson, Ky., 28.

Gardiner's Dramatic Comb.: Toledo, O., 16, week; Cleveland, 23, week; Louisville, 30, week; Cincinnati, Dec. 7, week.

Grace Hawthorne: San Francisco, 30, Dec. 1, 2.

Gold King Co.: New Orleans, 16, week.

Gus Williams: Newark, O., 19; Zanesville, 20; Wheeling, W. Va., 21; Pittsburg, 23, week; Brooklyn, 30, week; Philadelphia, Dec. 7, week; Pittsburg, 14, week; Baltimore, 21, week.

Gardiner's Zozo Co.: Galveston, 18 to 21; San Antonio, 23, 24; Austin, 25, 26; Waco, 27, 28; Fort Worth, 30, Dec. 1; Dallas, 2, 3; Shreveport, La., 4, 5; Vicksburg, Miss., 7 to 10; Jackson, 11, 12, 13; Memphis, 14, week; Cairo, Ill., 21, 22, 23; Henderson, Ky., 24; Evansville, Ind., 25, 26.

Graham-Earle Co.: Sullivan, Ill., 16, week.

Grismer-Davies Co.: Portland, Ore., 16, week.

Henry Chanfrau: New Castle, Pa., 19; Erie, 20, 21; Chicago, 23, week.

Hoop of Gold Co.: Pittsburg, 16, week; Detroit, 26, 27, 28.

Her Atonement Co.: Brooklyn, E. D., 16, week; Harlem, 23, week.

Hugh Fay: Boston, 16, week; Salem, 23; Lowell, 24; Waltham, 25; Lynn, 26; Haverhill, 27; Fall River, 28.

Helene Adell: Waterbury, Ct., 16, week.

Helene Dauvray: N. Y. City, 9, four weeks.

Hazel Kirke Co.: Buffalo, N. Y., 16, week.

Harry Lindley's Co.: Toronto, 16, week.

Holmes Grover: Pittsburg, 16, week; Wheeling, W. Va., 23, week.

Huntley-Gilbert Co.: Jacksonville, Fla., 23 week.

In the Ranks Co.: Leavenworth, Kas., 19; Milwaukee 26, 27, 28.

Ivy Leaf Co.: Minneapolis, 19, 20, 21; Stillwater, 23 Eau Claire, Wis., 24; Oshkosh, 25; Milwaukee, Wis., 26 to 29; Chicago, 30, week.

In His Power Co.: Cincinnati, 16, week.

Ida Mulle: N. Y. City, 16, week; Norwalk, 23; Albany, 24, 25.

James O'Neill's Monte Cristo Co.: N. Y. City, 16, two weeks.

Joseph Jefferson: Boston, 16, week; Brockton, 23; Salem, 24; Worcester, 25; Haverhill, 26; Hartford, Ct., 27; New Haven, 28; Philadelphia, 30 week.

Janauschek: Denver, 16, week.

Joseph Murphy: Chicago, 16, two weeks.

Joseph Proctor: Lewiston, Me., 16, week; Brunswick, 23; Augusta, 24; Gloucester, Mass., 26; Beverly, 27; Ipswich, 28.

John T. Raymond: Worcester, Mass., 19; Hartford, Ct., 20; Willimantic, 21; Springfield, 23.

J. K. Emmet: Lancaster, Pa., 19; Reading, 20; Easton 21; Allentown, 23; Norristown, 24; Pottsville, 25; Williamsport, 26; Danville, 27; Pittston, 28; Wilkesbarre, 30; Scranton Dec. 1; Binghamton 2; Port Jervis, 3; Paterson, N.J., 4; Plainfield, 5; Newark, 7, 8, 9.

J. S. Murphy: Butler, Pa., 27.

J. B. Polk: Atlanta, Ga., 18, 19; Mobile, Ala., 20, 21; New Orleans, 23, week.

Jeffreys Lewis: Merced, Cal., 20; Fresno, 21.

Jennie Holman: Little Rock, Ark., 16, week.

J. Z. Little's World Co.: Tyler, Tex., 19; Dallas, 20, 21; Fort Worth, 23, 24; Gainesville, 25; Sherman 26; Denison, 27; Paris, 28; Marshall, 30; Shreveport, La., Dec. 2, 3.

Jennie Calef: Columbia, Pa., 19, 20, 21; Middletown 23, 24; Pottsville, 25, 26; Williamsport, 27, 28.

John Thompson: Waco, Tex., 20, 21.

Janish: Worcester, Mass., 13, 14; Boston, 16, week.

Kate Castleton: Dayton, O., 21.

Katherine Rogers: Syracuse, 16, week; Pittsburg, 23, week; Cincinnati, 30, week.

Kittie Rhoades: Cambridge, O., 19, 20, 21; Marietta, 23 to 27.

Katie Putnam: Lampasas, Tex., 20, 21; Belton, 23, 24; Waco, 25 to 27; Rockdale, 28; Austin, 30, Dec. 1; San Antonio, 4, 5.

Kidder's Niagara Co: Birmingham, Ala., 19; Atlanta, Ga., 20, 21; Nashville, Tenn., 23, 24, 25; Chicago, 30, week.

Kindergarden Co.: Bradford, Pa., 19; Oil City, 20; Warren, 21; Erie, 23, 24, 25; Cleveland, 26, 27, 28; Toledo, 30, week; Chicago, Dec. 7, week; Buffalo, 21, week.

Kate Claxton: Harrisburg, Pa., 19; Lancaster, 20; Wilmington, 21; Washington, 23, week; N. Y. City, 30, week.

Kiralfys' Around the World: Kansas City, 16, week; Denver, 23, week.

Kendall Comedy Co.: Dyersburg, Tenn., 16, 17; Memphis, 18 to 21.

Kelly and Mason: St. Paul, 19, 20, 21; Milwaukee, 23, week; Chicago, 30, week.

Louise Balfe Co: Chicago, 16, week; Freeport, Ill., 25; Cedar Rapids, Ia., 30.

Lizzie Evans: N. Y. City, 16 week; Trenton, N. J., 23; Reading, 24, 25; Wilkesbarre, 26; Ashland, 28; N. Y. City, 30, two weeks.

Louise Rial: Indianapolis, 16, week; Columbus, O., 26 to 30.

Lillie Hinton: Shamokin, Pa., 16, week; Harrisburg, 23, Reading, 30, week; York, Dec. 7, week; Johnstown, 14, week; Latrobe, 21, 22, 23; Greensburg, 24, 25, 26.

Louden McCormack: New Orleans, 16, week.

Lotta: Brooklyn, E. D., 16, week; Buffalo, 23, 24, 25; Rochester 26, 27, 28; N. Y. City, 30, two weeks.

Laura Dainty: Louisiana, Mo., 19; Galesburg, Ill., 20; Champaign, 21; Danville 23; Grand Rapids, Mich., 26; Grand Haven, 27; Big Rapids, 28, 29; Manistee, 30.

Lottie Church: Mansfield, O., 19, 20, 21; Findlay, 23, week.

Lawrence Barrett: Indianapolis, 19, 20, 21; Cleveland, 23, week; Pittsburg, 30, week; Buffalo, Dec. 7, week; Harrisburg, Pa., 10; Philadelphia, 21, two weeks.

Louise Pomeroy: Cleveland, 16, week; Washington, 23, week; New Haven, 30, week; Brooklyn, Dec. 7, two weeks; Williamsburg, 21, week.

Lizzie May Ulmer: Chicago, 16, week; St. Louis, 23, week; Springfield, Ill., 28.

Louise Sylvester: El Paso, Tex., 23, 24.

Louise Arnot: Washington, Pa., 16, week.

Margaret Mather: N. Y. City, Oct. 13—indefinite season.

Mary Anderson: N. Y. City, Oct. 12, six weeks; Boston, Nov. 23.

Modjeska: Rockford, Ill., 19; Bloomington, 20; Terre Haute, Ind., 21; Louisville, 23, week; Cincinnati, 30, week; Indianapolis, Dec. 7, 8, 9.

Milton Nobles: Butte City, Mont., 16 week; Helena, 23 to 26.

Minnie Maddern: Philadelphia, 16, week; Chillicothe, O., 28.

Myra Goodwin: Columbia, S. C., 19; Richmond, Va., 23, 24; Fredericksburg, 25; Alexandria, 26, 27.

M. B. Curtis: Boston, 9, two weeks; Brooklyn, E. D., 23, week.

Michael Strogoff Co.: Philadelphia, 16, three weeks; Lancaster, Pa., Dec. 7; Reading, 8, 9; Harrisburg, 10, 11; Easton, 12; N. Y. City, 14, two weeks.

May Blossom Co.: Bridgeport, Ct., 19; N. Y. City, 23, week; Philadelphia, Dec. 7.

Maggie Mitchell: N. Y. City, 16, week; Poughkeepsie, N.Y., 23; Amsterdam, 24; Oswego, 25; Syracuse, 26; Cortland, 27; Binghamton, 28; Brooklyn, 30, week.

Moral Crime Co.: Brooklyn, 16, week.

Mattie Vickers, Hamilton, Ont., 16, week; London, 30, week; Port Huron, Dec 7.

Milton Aborn's Tourists: Marion, Ind., 19; Detroit, 23, 24, 25; Kalamazoo, 26; Lansing, 27; Owosso, 28; E. Saginaw, 30; Ypsilanti, Dec. 1; Ashtabula, O., 2; Erie, Pa., 3, 4; Cleveland, 7, week; Chicago, 14, week.

Murray and Murphy: New Britain, Ct., 19; Springfield, Mass., 20; Northampton, 21; Athol, 23; Orange, 24; Gardner, 25; Pittsfield, 26; Waltham, 27; Natick, 28; South Farmington, 20; Woonsocket, R. I., Dec. 1; Milford, Mass., 2; Marlboro, 3; Clinton, 4; Worcester, 5; Southbridge, 7; Webster, 8; Danielsonville, Ct., 9; Norwich, 10.

Mr. and Mrs. George S. Knight: Albany, 19, 20, 21; Providence, 23, week; N. Y. City, 30, week.

Maxwell's Uncle Tom Co.: Upper Sandusky, 19; Newark, 20, 21; Chillicothe, 26.

Miner's Silver King Co. (Mack and Bangs): Jersey City, 19, 20, 21; N. Y. City, 23, week; Philadelphia, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, two weeks.

Mayer-Thorne Co.: Newark, O., 23, week.

Maude Atkinson: Nebraska City, Neb., 16, week; Syracuse, 23, 24; Wilbur, 25; Beatrice, 26, 27, 28.

Muggs' Landing: Champaign, Ill., 19; Danville, 20; Richmond, Ind., 21; Louisville, 23, week.

McElreth's Dramatic Co.: Louisville, 23 two weeks.

McCord's Comedy Co.: Jefferson, Mo., 16, week.

Norman Comedy Co.: London, Ont., 16.

N. S. Wood: Cincinnati, 16, week; Louisville, 23, week.

Negrotto Dramatic Co.: Duquoin, Ill., 16, week.

Our Goblins Co.: Parkersburg, W. Va., 19, 20, 21; Baltimore, 30, week.

Owen Fawcett: Milwaukee, 19, 20, 21; St. Paul, 23, week; Chicago, 30, week.

Only a Farmer's Daughter: Tombstone, Ari., 16, week.

Only a Woman's Heart Co.: Lee Summit, Mo., 19; Rich Hill, 20; Nevada, 21; Springfield, 23; Eureka Springs, 24; Fayetteville, 23; Fort Smith, Ark., 26; Little Rock, 27; Hope, 28.

Oliver Byron: Red Bank, N. J., 19; Morristown, 20; New Brunswick, 21; Philadelphia, 23, week; Pittsburg, 30, week; Cincinnati, Dec. 7, week; Columbus, 14, week; Chicago, 21, two weeks.

Parlor Match Co. No. 2.: Charleston, S. C., 18, 19; Savannah, Ga., 20, 21; Macon, 23; Montgomery, Ala., 24; Birmingham, 25: Pensacola, Fla., 26; Mobile, 27; New Orleans, 30, week.

Private Secretary Co. (Grover's): Franklin, Pa., 23.

Private Secretary and Professor Co. (W. H. Gillette): Springfield, Ill., 19; Quincy, 20; St. Louis, 23, week; Memphis, 30, Dec. 1, 2; Little Rock, Ark., 3; Hot Springs, 4; Texarkana, 5.

Pavements of Paris Co.: Albany, 16, week.

Prisoner for Life Co.: Milwaukee, 16, week; Chicago, 23, week; Kansas City, 30, Dec. 1, 2; St. Joseph, 3; Omaha, Neb., 4, 5; Des Moines, Ia., 7, 8.

Pauline Markham: Waco, Tex., 19; Austin, 21; Houston, 23, 24; Galveston, 25, 26; Tyler, 27, 28.

Peck's Bad Boy Co., No. 1: Durham, N. C., 19; Raleigh, 20; Goldsboro, 21; Wilmington, 23; Charlotte, 24, 25; Columbia, S. C., 26; Charleston, 27; Spartanburg, 28.

Peyton Co.: Weir City, Kas., 16, week.

Peck's Bad Boy Co. No. 2: Rockville, Ct., 19; Norwich, 20; Hartford, 21; Westfield, Mass., 23; Woonsocket, R. I., 24; Pawtucket, 25; Fall River, Mass., 26; Newport, R. I., 27; N. Attleboro, Mass., 28; Bristol, Ct., 30; New Bedford, Mass., Dec. 1; Worcester, 2; Spencer, 3; Springfield, 4, 5.

Patti-Rosa: Americus, Ga., 19; Eufaula, Ala., 20; Columbus, Ga., 21; Montgomery, Ala., 23; Selma, 24; Meridian, Miss., 25; Vicksburg, 26; Jackson, 28; Birmingham, Ala., 30.

Peoples Theatre Co.: Yankton, Da., 23, week.

Rosina Vokes: Toronto, 16, week; Philadelphia, 23, two weeks; Chicago, Dec. 7, two weeks; New York, 21, four weeks.

Roland Reed: New Bedford, Mass., 19; Newport, R. I., 20; Fall River, Mass., 21; Providence, 23, week.

Rose Coghlan: Boston, 16, week; Philadelphia, 23, week.

Rose Wood Comb.: Tacoma, Wash. Terr., 19; Olympia, 20; Astoria, 21; Portland, 23, two weeks.

Rhea: Muskegon, Mich., 19; Chicago, 23, week; Brooklyn, 30, week.

Robson and Crane: Buffalo, 16, week; Philadelphia, 23, two weeks.

Randolph's Novelty-Burlesque Co.: Cincinnati, 16, week; Louisville, 23, week; Chicago, 30, week; St. Louis, Dec. 7, week; Chicago, 14, week.

Romany Rye Co.: Richmond, Ind., 18, 19; Hamilton, O., 20, 21; Cincinnati, 23, week; Indianapolis, 30, week; Louisville, Dec. 7, week.

Rag Baby Co. (Western): North Platte, Neb., 19; Grand Island, 20; Council Bluffs, Ia., 21; Lincoln, Neb., 23; St. Joseph, Mo., 24; Leavenworth, Kas., 25; Kansas City, 26, 27, 28; St. Louis, 30, week.

Rag Baby Co. (Eastern): Lynchburg, Va., 23; Petersburg, 24; Richmond, 25, 26; Norfolk, 27, 28; Charleston, 30, Dec. 1, 2, 3; Baltimore, 16, week.

Redmund-Barry Co.: Holyoke, Mass., 19; Worcester, 20, 21; Fitchburg, 23; Gardner, 24; Springfield, 25; New Britain, Ct., 26; New Haven, 27, 28.

Rentfrow's Pathfinders: Titusville, Pa., 19; Union City, 20; Corry, 21; Jamestown, N.Y., 23; Dunkirk, 24; Westfield, 25; Erie, 26, 27, 28.

Rose Isle: What Cheer, Ia., 19, 20; Sigourney, 21.

Sara Jewett: Wilmington, Del., 21.

Sol Smith Russell: Flint, Mich., 19; Jackson, 20; Ft. Wayne, Ind., 21; Cincinnati, 30, week.

Shadows of a Great City: Washington, 16, week; Philadelphia, 23, week.

Salsbury's Troubadours: San Francisco, Nov. 2, four weeks; Denver, Dec. 7; Hastings, Neb., 14; Lincoln, 15; Omaha, 16, 17; St. Joseph, Mo., 18; Hannibal, 19; St. Louis, 21, week.

Salvini: Philadelphia, 16, week; New Haven, Ct., 23; Worcester, Mass., 24; Hartford, Ct., 26; Springfield, Mass., 27; Lynn, 28; Boston, 30, two weeks; Philadelphia, Dec. 14.

Stranglers of Paris: Washington, 16, week; Worcester, Mass., 23, week; Syracuse, 30, week; Utica, Dec. 7, week.

Skating Rink Co. (Nat Goodwin): Cincinnati, 16, week; N. Y. City, 23, week.

Skating Rink Co. (Jacques Kruger): San Francisco, 23, three weeks.

Skipped by the Light of the Moon: Philadelphia, 16, week; Pittsburg, 23, week; Cleveland, 30, Dec. 1, 2; Detroit, 3, 4, 5.

Skipped by the Light of the Moon: (Fowler and Warmington's Co.): Knoxville, Tenn., 19, 20; Chattanooga, 21; Rome, Ga., 23; Atlanta, 25, 26; Augusta, 27; Savannah, 28, 29; Charleston, 30.

Storm-Beaten Co.: Albany, 19, 20, 21; Syracuse, 23, 24, 25; Rochester, 26, 27, 28; Buffalo, 30, week.

Stafford-Foster Co.: Chicago, 16, week; Erie, Pa., 23; Rome, N. Y., 24; Lowell, Mass., 25, 26, 27.

Satan's Judgment Co.: Baltimore, 16, week; Mt. Vernon, O., 25.

Streets of New York Co.: Ottawa, 23, 24, 25; Kingston, 26; Belleville, 27, 28; Toronto, 30, Dec. 1, 2; London, 3; St. Thomas, 4; Chatham, 5, 6; Detroit, 7, 8, 9; Findlay, O., 10; Kenton, 11.

Smith's Uncle Tom Co.: N. Y. City, 23, week.

Standard Dramatic Co.: Rome, 16, two weeks; Bath, 30, week.

Silver Spur Co: Ottawa, Ill., 20, 21; Clinton, Ia., 23, 24; Vinton, 25, 26; Waterloo, 27, 28; Marshalltown, 30, Dec. 1.

Tin Soldier Co.: St. Louis, 16, week; Milwaukee, 23, week; Cincinnati, Dec. 7, week.

Two Johns Co.: St. Louis, 16, week; Springfield, Ill., 23; Paris, 24; Greencastle, Ind., 25; Indianapolis, 26, 27, 28; Louisville, 30, week.

Thomas W. Keene: Grand Rapids, Mich., 19; Kalamazoo, 20; Elkhart, Ind., 21; Indianapolis, 23, week.

Tavernier Co.: Marshall, Mich., 16, week; Lansing, 30, week.

Ullie Akerstrom: Lawrence, Mass., 16, week; Amesbury, 23, 24, 25; Salem, 26, 27, 28; Biddeford, Me., 30, week.

World Co.: Newark, 16, week; Jersey City, 23, 24, 25; N. Y. City, 30, week; Brooklyn, Dec. 7, week; N. Y. City, 14, week; Boston, 21, week; Philadelphia, 28, week.

W. J. Scanlan: Dayton, O., 19; Terre Haute, Ind., 20; Vincennes, 21; St. Louis, 23, week; Quincy, Ill., 30, Dec. 1; Keokuk, Ia., 2; Burlington, 3; Davenport, 4; Ottawa, 5; Chicago, 7, week; Cincinnati, 14, week; Toronto, 21, week.

Wallick's Bandit King Co.: Beaumont, 20; Lake Charles, La., 21; New Orleans, 23, week; Mobile 30, Dec. 1; Pensacola, Fla., 2; Selma, Ala., 2; Montgomery, 4, 5; Birmingham, 7, 8; Atlanta, Ga., 9, 10; Augusta, 11, 12; Savannah, 14, 15; Charleston, S. C., 16, 17; Columbia, 18, 19.

Wellesley-Sterling Co.: Boston, 9, week; N. Y. City, 16, week.

W. E. Sheridan: Danville, Pa., 19.

W. J. Ferguson: Rochester, 23, 24, 25; Syracuse, 26, 27, 28.

We, Us & Co.: Williamsport, Pa, 19; Harrisburg, 20; Reading, 21; Baltimore, 23; Trenton, N. J., 30; Wilmington, Del., Dec. 1, 2; Paterson, 5; Brooklyn, 7, week.

We, Us & Co. No. 2: St. Louis, 16, week; Evansville, Ind., 23; Vincennes, 24; Terre Haute, 25; Indianapolis, 26, 27, 28; Cincinnati, 30, week.

Wages of Sin Co.: Scranton, Pa., 18, 19; Washington, 23, week.

Whose Can It Be Co. (Carroll's): Poughkeepsie, N. Y., 19; Rondout, 20; Hoosick Falls, 21.

Wiley-Golden Co.: Gloucester, Mass., 20; Newport, R. I., 21.

Waite's Comedy Co.: Washington, Pa., 23, week.

Wren Comedy Co.: Norwich, N. Y., 18, 19; Waverly, 20, 21; Dansville, 23, 24; Marathon, 25; Whitney's Point, 26; Unadilla, 27; Oneonta, 28.

Wilbur Dramatic Co.: Parsons, Kas., 16, week; Joplin, Mo., 23, week.

Wren's Dramatic Co.: Maysville, Ky., 19, 20; Paris, 21; Winchester; 23; Mt. Sterling, 24.

Young Mrs. Winthrop Co.: Savannah, 18, 19; Charleston, S. C., 20, 21; Augusta, Ga., 23; Macon, 24; Columbus, S. C., 25; Selma, Ala., 26; Montgomery, 27; Mobile, 28; New Orleans, 30, week.

OPERA AND CONCERT COMPANIES.

Amy Gordon: Chicago, 9, two weeks.

Arion Bell-Ringers: Hiawatha, Kas., 19, 20, 21; Chillicothe, Mo., 23, 24, 25; Marysville, Kas., 26, 27, 28.

Adah Richmond Burlesque Co.: Wheeling, W. Va., 19, 20; Battle Creek, Mich., 21; Johnstown, Pa., 28.

Blanche Corelli: Troy, 16, week; Montreal, 23, week; N. Adams, Mass., 30, week; Manchester, Dec. 7, week; Lowell, 14, week.

Bijou Opera Co.: Rome, Ga., 18, 19; Talladega, Ala., 20; Selma, 21; Opelika, 20; Columbus, Ga., 24, 25; Troy, Ala., 26; Eufaula, 27; Albany, Ga., 27; Thomasville, 30.

Bennett and Moulton's Co. A: Saratoga, N. Y., 16, week.

Bennett-Moulton Opera Co. B: Norristown, Pa., 16, week; Easton, 23, week.

Boston Ideals: Chicago, 9, two weeks; St. Paul, 23, week; Minneapolis, 30, week.

Clara Louise Kellogg: Canton, O., 19; Chillicothe, O., 21.

Carleton Opera Co.: San Francisco, Oct. 26, five weeks.

Camilla Urso: Wilmington, Del, 20; Newark, N. J., 21; Annapolis, Ind., 23; Washington, 24; Alexandria, Va., 25; Norfolk, 26; Richmond, 27; Hampton, 28.

Corinne Merriemakers: Wilkesbarre, Pa., 16, week.

Duff's Mikado Co.: Chicago, 23, two weeks.

Emma Abbott Opera Co.: Peoria, Ill., 19, 20, 21; Lincoln, Neb., 27, 28.

Emma Nevada Concerts: San Jose, Cal., 27.

Fort's Opera Co.: Reading, Pa., 19; Franklin, 28.

Ford's Mikado Co.: Fort Worth, Tex., 20; Des Moines, Ia, 25, 26; Hot Springs, Ark., 27, 28.

Grau's English Opera Co.: Omaha, 18, 19, 20, 21; Denver, 23, week.

Harris Opera Co.: Wheeling, W. Va., 16, week.

Jeannie Winston: Baltimore, 23, week.

Lillian Russell Opera Co: Columbus, O., 18, 19.

Milan Opera Co.: New Orleans, 16, two weeks.

Mapleson Opera Co.: N. Y. City, 2, three weeks.

McCaull's Opera Co.: Chicago, Oct. 26, four weeks; Detroit, Nov. 23, 24, 25; Columbus, O., 20.

McCaull's Mikado Co.: Philadelphia, 5—indefinite season.

McGibeny Family: Beloit, Wis., 19; Clyde, 20; Clay Centre, 21; Manhattan, 23; Garnett, 24, 25; Parsons, 26; Cherryvale, 27; Independence, 28; Winfield, 30; Newton, Dec. 1, 2, 3.

Milliken Opera Co.: Tyrone, Pa., [illegible] Johnstown, 23; Connellsville, 24; [illegible] Keesport, 26; Wheeling, W. Va., [illegible].

Pyke's Mikado Co.: Syracuse, [illegible] Gloversville, 24; Ilion, 25; Little Falls, [illegible] Canandaigua, 28.

Rinehart Opera Co.: Warren, Pa., [illegible].

Stetson's Mikado Co.: Providence, [illegible] Ct., 23; Springfield, Mass., 24; Willimantic, [illegible] den, 26; Worcester, Mass., 27, 28; Lowell, Dec. [illegible].

Thalia Opera Co: St. Louis, 16, week.

Theodore Thomas' Orchestra: Newark, N. J., [illegible].

Thompson Opera Co.: Denver, 16, week; [illegible] 23 to 26; Colorado Springs, 27; Pueblo, 28; [illegible] 30 to Dec. 3.

Wilbur Opera Co.: Baltimore, 16, week.

MINSTREL COMPANIES.

Barlow, Wilson and Rankin's: Philadelphia, 16, week; Baltimore, 23, week; Washington, 30, week.

California: Salamanca, N. Y., 19; Eldred, 20; [illegible] port, 21; Bradford, Pa., 23; Union City, 24; Corry, 25; Jamestown, N. Y., 26; Warren, Pa., 27; Titusville, [illegible] Oil City, 30.

Hi Henry's: Ft. Johnson, N. Y., 19; Schenectady, 20; Cohoes, 21; Saratoga, 23; Schuylerville, 24; Hudson, 26; Catskill, 27; Kingston, 28.

Haverly's: Omaha, Neb., 18, 19; Council Bluffs, 20; Lincoln, 21; Kansas City, 23, 24, 25; Topeka, 26; Leavenworth, 27; Atchison, 28; Des Moines, 30.

Kersands': Beaumont, Texas, 19; Lake Charles, La., 20; Bellefontaine, 21.

Lew Johnson's: Union City, Ind., 19; Sidney, O., 20; Bellefontaine, 21; Urbana, 23; Springfield, 24; London, 25; Newark, 26.

Lester and Allen's: Pittsburg, 16, week; Johnstown, Pa., 24; Wilmington, Del., 28.

McNish, Johnson and Slavin's: Utica, 19; Amsterdam, 20; Troy, 21; Boston, 23, week; Baltimore, 30, week.

McIntyre and Heath's: Cedar Rapids, Ia., 19; Marshalltown, 20; Des Moines, 23, 24.

New Orleans: Franklin, Ind., 20; Shelbyville, [illegible] Indianapolis, 23, 24; Greensburg, 25; Madison, 26; Newcastle, 27; Lafayette, 28; Logansport, 30; Fort Wayne, Dec. 1; Jackson, Mich., 2; Grand Rapids, 3; Detroit, 4, 5.

Rice and Barton's: Akron, O., 16, week.

T. P. W.: St. Louis, 16, week; Chicago, 23, week; Cincinnati, 30, week; Pittsburg, Dec. 7, week.

Whitmore and Clark's: Bath, Me., 19; [illegible] 21.

VARIETY COMPANIES.

Argonauts: Elyria, 19; Upper Sandusky, 20; Tiffin, 21; Ft. Wayne, Ind., 23, week.

All-Star Specialty Co.: Chicago, 16, week; [illegible] port, Ill., 23; Cedar Rapids, Ia., 24; Denver, 30, week.

Australian Novelty Co.: New Haven, [illegible], week; Brooklyn, 30, week.

Australian Novelty Co.: Providence, 16, week; New Haven, 23, week.

Blair-Sargent Co.: Salem, N. Y., 16, week.

Collars and Cuffs Co.: Montgomery, Ala., 16, week.

Castine's Co.: Chatham, Ont., [illegible]; Fort Wayne, Ind., Dec. 3, 4, 5.

Dick Gorman: Louisville, 16, week; Cincinnati, 23, week; Pittsburg, 30, week.

Davene's Attractions: Baltimore, 16, week; Philadelphia, 23, week; N. Y. City, 30, week; Pittsburg, Dec. 7, week.

Gibson-Ryan Co.: Troy, [illegible] Montreal, [illegible].

Gray-Stephens Co.: [illegible], N. Y., 16, week; Buffalo, 23, week; Cleveland, 30, week; Columbus, Dec. 7, week; Toledo, 14, week; Cincinnati, 21, week.

Hallen and Hart: Columbus, O., 16, week; St. Louis, 23, week.

Howard Athenæum Co.: Brooklyn, E. D., 16, week; Baltimore, 30, week; Pittsburg, Dec. 7, week; Louisville, 14, week.

Ida Siddons' Co.: Allentown, Pa., 19; Mauch Chunk, 20; Hazleton, 21; Newark, 23, week.

Jesse James Co.: Washington, 16, week.

Jones Montague Co.: [illegible], N. Y., 21; Herkimer, 23; Ilion, 24; Amsterdam, 26; Cohoes, 27.

Kernells' Co.: Rochester 16, week; Pittsburg, [illegible].

Lillie Hall's Burlesque Co.: Boston, 23, week.

Leonzo Brothers: Utica, N. Y., 16, week; Syracuse, 23, week.

Lang's Specialty Co.: Brooklyn, 16, week; Brooklyn, E. D., 23, week.

Lilly Clay's Gaiety Co.: Louisville, 16, week; Indianapolis, 23, week; St. Paul, 30, week; Minneapolis, Dec. 7, week.

[illegible] Gardner's Co.: St. Louis, 16, week; Memphis, 23, week.

Moore-Vivian Co.: Corning, N. Y., 20; Waverly, 21; Hornellsville, 23; Olean, 24; Friendship, 25; Wellsville, 26; Salamanca, 27, 28; Corry, Pa., [illegible]; Titusville, 30.

Murphy's Pleasure Party: Newark, 16, week.

Nonpareil Star Co.: Rochester, 16, week; Buffalo, 23, week.

Pat Rooney's Co.: Canton, O., 19; E. Liverpool, 20; Steubenville, 21; Wheeling, W. Va., 23; Zanesville, O., 24; Newark, 25; Springfield, 26; Richmond, Ind., 27; Hamilton, O., 28; Cincinnati, 30.

Reilly and Wood's Co.: Cleveland, 19, 20, 21; Philadelphia, 30, week.

Rentz-Santley Co.: Pittsburg, 16, week; Chicago, 23, week; Milwaukee, 30, week.

Suydam's Co.: Oswego, N. Y., 19, 20, 21; Buffalo, 23, week.

Sid C. France: Indianapolis, 16, week.

[illegible] Co.: Milwaukee, 16, week; Chicago, 23, week; Indianapolis, 30, week; Cincinnati, Dec. 7, week.

St. Clair-Steele Co.: New Haven, Ct., 16, week.

[illegible]-Coyne Co.: Brooklyn, 16, week.

Vim's Vivacities: Liberty, Ind., 19; Oxford, 20; [illegible] 24; Connersville, 26, 27; Dublin, 28; Lebanon, 30, week.

MISCELLANEOUS.

Morris' Canine Paradox: Sterling, Ill., 20, 21; Elgin, 23, 24; Joliet, 25; Bloomington, 26, 27, 28; Danville, 30, Dec. 1; Lafayette, Ind., 2 to 5; Crawfordsville, 7, 8; Terre Haute, 9 to 12.

Miaco's Humpty Dumpty: Cortland, N. Y., 19, 20, 21; Brockton, Mass., 23, week.

Professor George Bartholomew's Equine Paradox: St. Joseph, Mo., 16, week; Omaha, 23, week; Council Bluffs, 30 week.

Tony Denier: Buffalo, 16, week; Chicago, 23, week.

Professor Reynolds (Mesmerist): Quebec, 16; Sherbrooke, 23, week; [illegible], 30, week.

World Carnival Co.: Brooklyn, 19, 20, 21; Bristol, Pa., 23.

CIRCUSES.

Austin's: Hamilton, Ont., 20, 21; Toronto, 23 to 26; Guelph, 27, 28; Galt, 30, Dec. 1; Stratford, 2, 3; London, 4, 5; Woodstock, 7, 8; St. Thomas, 9, 10.

Barrett's: New Orleans, 16, week.

Bristol's Equescurriculum: N. Attleboro, Mass., 19, 20, 21; Waterbury, Ct., 23, week; New Haven, 30, week.

Cole's: Orlando, Fla., 21; Ocala, 23; Gainesville, 24; Lake City, 25; Madison, 26; Monticello, 27; Tallahassee, 28; Marianna, 30; Pensacola, Dec. 1; Pollard, Ala., 2; Mobile, 3; Greenville, 4; Birmingham, 5.

Sells Brothers': Americus, 19; Buena Vista, 20; Barnesville, 21; Atlanta, 23; McDonough, 24; [illegible], 25; Rome, 26; [illegible], 27; Talladega, 28.

Savannah, Ga.

Theatrical people are given special rates at the well-known Harnett House, Savannah, Ga.—*Com.*

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TELEGRAPHIC NEWS.

Frank McNish at Home.

[SPECIAL TO THE MIRROR.]

ROCHESTER, Nov. 18.—McNish, Johnson and Slavin's Minstrels opened to an immense house at the Grand on Monday night. The organization is a strong one. Frank McNish met with an enthusiastic reception, and was presented with several floral designs, among which a handsome ladder of roses and horseshoe was particularly beautiful.

At the Academy the Kernell Brothers are doing a great business in straight variety.

The parade of McNish, Johnson and Slavin's troupe is quite a novelty in the way of an outdoor attraction.

Minstrels Change Owners.

[SPECIAL TO THE MIRROR.]

DAVENPORT, Ia., Nov. 16.—Have purchased W. J. Gilmore's interest in McIntyre and Heath's Minstrels from this date. Large house to-night. E. ROSENBAUM.

Patti Rosa Taken Ill.

[SPECIAL TO THE MIRROR.]

SAVANNAH, Ga., Nov. 16.—Patti Rosa opened to-night to standing-room only.

SAVANNAH, Nov. 17.—Patti Rosa, billed for Zip to-night, was taken suddenly ill before the curtain rose. Audience dismissed.

Good Openings in the Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Nov. 18.—Our places of amusement had very good openings on Monday evening. Bartley Campbell's Siberia, at the Opera House, was presented to one of the best Monday-night audiences of the season. The scenery and mountings of the play have all been renewed, and the presentation could not be eclipsed for fine scenic displays. Emma Vaders, Netta Guion, Frankie McClelland, Helen Windsor, George Parkes, Henry Ludlum, Sidney Ellis, Charles Herman, Charles Waite, Vint. Woods and Charles Frew all do good work.

Lester and Allen's Minstrels paraded the streets on Monday evening, and afterward opened a week's engagement at Library Hall before a very large audience. Very fair minstrel show. The principal feature is the appearance of Sullivan and Muldoon in classic pictures. After their appearance all interest ceases.

The Rentz-Santley company appeared at the Academy to a packed house, as also did Lennox's Hoop of Gold at Harris' Museum.

Minnie Bell, a local soprano of some note, left for New York, Monday. She has accepted a position as leading soprano in the American School of Opera.

The Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Nov. 17.—Minnie Maddern appeared last night at the Walnut Street Theatre in her new play, In Spite of All. She was greeted by a large audience, which constantly showed its pleasure and approval. The little lady made many new friends and admirers, and scored so decided a hit that her success here is assured. Richard Mansfield shared in the honors and received much applause.

Michael Strogoff opened at the Academy of Music last night and achieved a brilliant success. It ran with great smoothness, and consequently its many beautiful tableaux were effective. Dramatically it was rendered strong by the appearance in the cast of artists such as Joseph Slaytor, J. M. Francoeur, Cecile Rush and Florine Arnold. The spectacular features were very showy, and were enhanced by a strong corps de ballet, headed by Carlotta Brianza and Mme. Cappelini, each of whom proved herself worthy of high rank in her art.

Signor Salvini opened last night at the Chestnut Street Opera House in The Gladiator. The audience was such a one as possibly he alone can draw in this city. The play is inferior to almost any in his repertoire, but affords this great actor opportunities for impressive elocution and some powerful acting.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

CHICAGO, Nov. 18.—Judic, at the Opera House, is drawing good houses. She is favorably received. Opened to $1,300; second night, $1,400. Advance sale large. Fourth week of Black Hussar large; second week of Boston Ideals same.

DETROIT, Nov. 18.—Alice Harrison, in Hot Water, with a good company, appeared at the Detroit to a fair house. At White's, Our Goblins, a very light comedy, with a light company, opened to good business.

SALEM, Mass., Nov. 17.—Roland Reed, in Cheek, Monday night, to a fair house.

PROVIDENCE, Nov. 18.—The entertainments at different places of amusement are of the best. At the Providence, The Mikado opened the week before a large audience. At Low's, Mme. Janish opened for the week in Anselma, before a fair-sized house.

BUFFALO, Nov. 18.—Robson and Crane's Comedy of Errors was produced in magnificent style at the Academy of Music, Monday night. With an increased scale of prices, the house was very nearly full. For a first-night, the performance ran very smoothly. At the Court Street Theatre, The Bohemian drew a fair-sized audience. Hazel Kirke filled the Museum, and the Adelphi had but a few vacant chairs when the curtain rose.

JACKSON, Mich., Nov. 18.—A Wife's Honor, with a fine all-round company, was presented before a packed house at the Hibbard on Monday night. Everybody well pleased.

NEW HAVEN, Ct., Nov. 17.—Bock's Power of Money company opened here last night to a crowded house. G. B. BUNNELL,

BANGOR, Me., Nov. 16.—The capacity of our Opera House was tested 14th, when the Wiley-Golden company appeared in Chestnuts. Fine company and clever play. The public verdict is that the piece is a success.

F. A. OWEN,

[illegible], N. Y., Nov. 17.—Pyke's Opera company in The Mikado last evening to a large and representative audience.

[illegible], Nov. 18.—Rose Coghlan had a [illegible] house at the Park Monday night to [illegible] house, as did Joseph Jefferson at the [illegible] Rip Van Winkle. The Florences [illegible] house at the Boston Museum to [illegible] Hanchet. Second week of Sam'l [illegible] Boston Theatre; good house. [illegible] of The Mikado at the Hollis Street, and The Rat-Catcher at the Bijou, to good houses. Denny Doon at the Howard, and The Danites at the Windsor, also had large audiences.

CHICAGO, Nov. 18.—Louise Balfe opened at my house last night to a good and appreciative audience. To say that her rendition of Dagmar was an extraordinary piece of acting would but poorly convey an idea of her ability. Her powerful portrayal of emotion was a revelation. Press and public of Chicago unite in proclaiming her to be one of the greatest of actresses. I announce with pride that I have arranged for a return visit to my theatre. At her second appearance, to-night, a representative audience much larger than last night is in attendance. DAN'L SHELBY,
Manager Academy Music.

John McCullough.

IN MEMORIAM.

Farewell, McCullough, Nature's noble son!
Thou sincere friend and honest man, farewell.
None knew thee but to honor thy great worth,
None mourn thee more than those who tolled thy knell.

No more shall thy Virginius teach our race
A Roman father could live out of Rome;
No more thy Lucius Junius wrings our hearts,
Nor Cade the boodman see his boyhood's home.

No more thy heavy Lear, in madness wrapped,
Call curses on his thankless daughter's head;
No more thy Spartacus, brave Thracian youth,
Fight Gauls and then mark Romans for his dead.

No more thy Metamora feel those wrongs
Our pale-faced fathers forced him to endure.
Alas! no more thy Richelieu mark the ground
Within whose circle stood his ward secure.

Dead art thou to our stage—not so thy fame,
Which lives to shine for many hundred years.
Thy past, kind, genial friend, is ever ours,
And at thy tomb we offer up our tears.

—WALTER HUBBELL.

The Theatres and the Excise.

The revival of an old law incorporated into that portion of the Consolidation Act of 1882 relating to theatrical licenses and prohibiting the sale of liquor in places of amusement, is giving the theatrical managers of this city a great deal of trouble just at present. On last Saturday Mayor Grace forwarded a number of charges against Excise Commissioners Mitchell and Haughton, charging those gentlemen with granting licenses to saloons well known as disreputable. Commissioner Morris is also put on his defense, and charges the whole Board with neglect and malfeasance in office by allowing the violation of Section 2010 of Chapter 410 of the Laws of 1882, in that they have granted licenses for the sale of beer and spirituous liquors in premises connected by doors, windows and other apertures with the auditorium or lobbies of places of exhibition or performance in this city.

As might have been expected, this charge has put the entire Board on its mettle, and the dead-letter law has for the past week been rigidly enforced in all cases where the managers have not managed to get in ahead. From the vestibule of Niblo's Garden a door has always communicated with the bar of the Metropolitan Hotel. Simultaneous with the action of the Mayor, this door was closed and the searcher after a "smile" was forced to go outside and around for it. On Tuesday ex-Judge Clancy, counsel for John M. Otter, manager of the Metropolitan Hotel, served a temporary injunction on all the members of the Board, restraining them from considering the use of the door as a cause for revoking or interfering with a license for the sale of liquors theretofore granted. The case is set down for hearing on Nov. 24. About fifteen minutes after the serving of the injunction the door was thrown open. Manager Otter is determined to fight out the matter in the courts.

The Star Theatre bar, which is in the basement of the building, has been shut up altogether. T. Henry French managed to get an injunction from Judge Donohue restraining the Excise Board from interfering with the bar of the Grand Opera House. This case comes up next week.

The first conflict of authority between the Excise and Fire Commissioners was witnessed at the Morton House, the latter refusing to allow the door which leads from the theatre to the barroom of the Morton House to be closed, on the ground that it was a necessary exit in case of fire. The door is still open. A similar controversy arose over the door at the People's Theatre which leads to a barroom next door, and this also has been kept open. Proprietor Kramer, of the Atlantic Garden, where a similar condition of things exist in relation to the Thalia Theatre, is keeping the door open and has engaged counsel to enjoin the Board from interfering with it.

On Thursday last a license was refused to the saloon adjoining the Bijou Opera House because of its door leading to the vestibule of the theatre. The Messrs. Aronson, of the Casino, have taken the opinion of counsel, and have refused to allow the doors to be closed which connect with the restaurant and bar.

At the meeting of the Board on Tuesday afternoon the proprietor of the Eden Musee and a number of other places were summoned to appear at eleven o'clock this morning.

While all this turmoil has been going on, the regular concert-halls, where beer and spirituous liquors are sold during the performance and at a distance of a few feet from the stage, still go on in the even tenor of their way. That the blame for this rests with the Board cannot be fully determined; but that its action at present is merely forced on by the charges of the Mayor, none will deny. Licenses had been granted to the theatres by the Mayor, something which should not have been done had he been aware, which he doubtless was, of the existence of the saloons adjoining. The end of the present little difficulty will doubtless be either the repealment of the obnoxious law or its alteration in such a way that it will not continue to stand as a menace over the heads of law-abiding theatrical managers.

Mr. Cowper's Plays.

According to the Sunday edition of one of the morning newspapers, John Stetson avers it to be his belief that The Idol of the Hour, which William C. Cowper lately sold to Rose Coghlan, and which has proved quite successful on the road, was his property, on the ground that the play was really written by the late John C. Cowper, father of Will Cowper, who was the star of the stock company at the Globe Theatre, Boston, several years ago. Mr. Cowper, who is very indignant over the assertion, has instructed his lawyer to begin suit for civil libel against the manager of the Fifth Avenue Theatre.

"Mr. Stetson made a similar assertion when my Gypsy Born was written," said Mr. Cowper to a MIRROR reporter yesterday, "and it is my intention that these insinuations on my integrity shall stop once for all. My father was engaged for two years at the Globe to play the parts that were given him and not to write plays. I think he has left a number of plays in England, but I have never had the opportunity to go over and get them. If I should, you may be sure that my father will get all the credit due him.

"Anyhow, if my father had left any plays, I would not be so unkind to his memory as to believe that he would give them to the manager of the theatre in which he was employed. All of my plays were written at Leslie Allen's residence at Manhasset, L. I., and under his observation."

Professional Doings.

—Jessie West has been engaged by Barney McAuley to play Clip in his Jarvis Section.

—J. L. Saphoré, the well-known stage manager recently with Fred. Warde, is at liberty.

—Carrie Elberts has been engaged to play the part of a crippled boy in Hoodman Blind.

—Frank C. Bangs and The Silver King will be the attraction at the People's Theatre next week.

—The dates of Nov. 11, 12, 23, Dec. 25, 26 have been filled at the Charleston (S. C.) Academy of Music.

—On Thursday last, in the City Court, Laura Rose sued Messrs. Andrews and Sheppard, of the Michael Strogoff company, and secured the amount of salary claimed, with interest, $492.

—The most wonderful trick that Kellar, the magician, does, entitled "His Majesty's Casket, an Oriental Mystery," will be introduced into next week's performance at the Comedy Theatre.

—Theodore Bendix, musical director of Pope's Theatre, St. Louis, is highly commended by the newspapers in that city for the attractive character of his programmes and the efficiency of his band.

—A complete list of all the principal dramatic and musical critics of the United States and Canada will be found in the next edition of Harry Miner's Dramatic Directory, which is to be issued in a few days.

—Twelve members of W. E. Sheridan's company have sent a letter to THE MIRROR emphatically denying that their salaries are in arrears, "Up to the last pay-day," they add, "salaries were met in full, and we know some cases where money has been drawn ahead of time."

—Nat Goodwin will begin his two weeks' engagement at the Standard on Monday next. His company comprises Henry V Donnelly, Edward F. Goodwin, James B. Radcliffe, Frank Morse, Major Newell, Daisy Murdock, Hattie Schell, May Uart, Helen Lowell and the Fletcher Trio.

—In Knoxville, Tenn., last Thursday, the City Marshal demanded admission to a performance of The Corner Grocery. Manager Sully refused him, and the marshal thereupon went out and hired street gamins to create a disturbance in front of the house. Mr. Sully denounced this conduct from the stage. The Mayor happened to be present, and he investigated the matter and suspended the marshal.

—Rehearsals of Hoodman Blind were begun at Wallack's, under Charles Cathcart's directions, on Tuesday, the prospects being that the drama will begin its first representation either on Saturday, Nov. 28, or the following Monday. Harley Merry and a large staff are at work on the seven scenes. Besides the full strength of Wallack's company, a large number of outside people will be used in the production. Annie Robe will have the leading female role, while Mme. Ponisi, Harry Edwards and John Gilbert will be forced into playing parts of a few lines each, the latter gentleman dying in the first act.

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French Dramatic Censorship.

PARIS, Nov. 4, 1885.

Only last year M. Henry Fouquier, one of the most brilliant and competent of the Parisian critics, in discussing the liberty of the theatres said that the censors still existed, but they were disguised under the name of inspectors and mixed with the fashionable *tout Paris* of the first representations. Still, continued M. Fouquier, it could not be seriously said that the censorship existed, because in the matter of spice the public received all it could support. This opinion was that of the majority of persons, for, since 1870, what few pieces have been forbidden here were mostly works in which the Germans were not treated as tenderly as a prudent foreign policy demanded. No outcry was made against these prohibitions, and the censorship has continued to flourish the same as in the palmy days of Imperial despotism. In spite of its existence quite as many immoral pieces have been produced under the third Republic as under the preceding *regime*; but the French are very tolerant on this point. Their idea of the morality of a piece is that the intrigue or the dialogue is of little consequence. All the danger consists in whether the hero is punished or rewarded. M. Zola is the first one who has seriously drawn attention to the fact that with all the progress made during the past fifteen years one of the most vexatious and anti-republican institutions is still as vigorous as ever. Messrs. Erckmann-Chatrian, Deroulede, Coppée, Dacheres and others said nothing when the "examining committee"—this is the official title of the censors—declined to pass their patriotic dramas, but M. Zola fails to comprehend why, under a Republic, a republican piece cannot be played.

Germinal, the drama which has been refused a license, is a story of mining life in the north of France. In one of the scenes a strike takes place. Men and women go from pit to pit and try to prevent those miners who desire to continue work from descending in the mines. They cut the cables, destroy the machines and commit all sort of excesses. The soldiers are called out to quell the disturbances, and they succeed only after having killed some of the miners. This scene was taken as the pretext for forbidding the production of the drama, as the sight of gendarmes firing upon the workmen was thought to be too exciting for French nerves. M. Zola offered to so modify the scene, that the military should simply cross the stage. As modified the strikers beseech the soldiers to release those of their comrades that they have arrested. The only reply that the officer makes is "Forward!" Then the gendarmes disappear and the crowd throws stones after them. Instead of a strong fire of musketry, which the action of the piece required, the authors modified the scene so that only two shots were heard, as these two shots were absolutely necessary for the understanding of the plot. When, however, M. Zola had made these concessions, the Minister did not dare to authorize the performance. A pleading in favor of the famished and of the victims of capital appeared to him intolerable on the stage. After M. Zola had received back his manuscript, he found that the examiners had erased every allusion to the selfishness of the proprietors of mines. Wherever the words stockholders, capital or proprietor appeared they had been mercilessly struck out.

Dramatic censorship has always existed in France, except at slight intervals, under one form or another, either preveative or restrictive. It was first abolished by the revolutionary Republic, in 1791; then by the bourgeois Republic, in 1848, and finally by the present Republic, in 1870. When Marshal MacMahon became President, in 1873, he re-established the censorship on the strength of the power conferred by the state of siege—for Paris was still under martial law at that time. But as the state of siege was raised long ago, the censorship legally disappeared with it. The examining committee has really been kept in existence by an appropriation tacked on to the budget of the Minister of Public Instruction, under whose direction they work. The billet is what in America would be called a "soft thing;" and we all know how difficult it is to suppress a sinecure in Government administrations France is to-day quite as afflicted with sinecures as the United States ever was. This examining committee consists of four members, Messrs. Deforges, Bourdon, Levesque and Gauné, and these names are as unknown to most Frenchmen as they are to the average American reader These obscure gentlemen not only sit in judgment on the works created by men like Augier, Dumas, Sardou or Zola; they correct or suppress whatever does not strike their taste! They have the pleasure of reading all the new pieces before the public hears a line of them, and their vanity is tickled by the power they possess of calling before them the most illustrious writers of the day and "suggesting" whatever alterations are deemed necessary. Pretty actresses, whose rôles have been scissored by these literary hacks, often implore their clemency, and the visits of these charming dames is not one of the least attractions of the life of a "literary examiner." Then these censors always have their places at the dress rehearsals and first representations, where they are supposed to see that their modifications in the manuscript have not been restored by the actors or actresses. As soon as a manager accepts a play, he deposits two copies of it at the office of the examining committee. One of the members reads the piece and sees that it contains nothing contrary to good morals or dangerous from a political point of view. He then makes a report to the Under Secretary of the Fine Arts, who authorizes or prohibits the performance, as the case may be. For Germinal neither the committee nor the Under Secretary dared to take the responsibility of deciding, and so the question was referred to the Minister. M. Goblet, himself, without reading the piece, laid the matter before the Cabinet, and it was this body that finally declined to allow M. Zola's drama to be played. Besides the theatrical pieces, this committee examines all the songs that are to be sung in public, and it watches over the programmes of the cafés-concerts. Any one who has visited these establishments will recall that the committee is not very ferocious on the question of morals.

Some queer stories are told about the censors. In a comedy where a gardener proposed to his master to serve for dinner a salad of barbe de-capucin, the intelligent examiner erased barbe-de-capucin and wrote in the margin: "Choose another salad; you must not make fun of religion!" Under the Restoration the censors struck out some couplets in favor of gas, as the Government in those days protected the grocers who sold candles! In Felix Pyat's Two Locksmiths an assassin cries: "It is true that the moon is not yet complaisant." This exclamation was effaced as not conforming to astronomy! In the Dame aux Camelias (Camille) the censors wanted Dumas to marry Armand and Camille at the end. "It would be more moral!" they said. In Augier's Lionnes Pauvres the censors suggested that between the fourth and fifth acts Seraphine should be afflicted with the smallpox as a natural punishment for her wickedness! The elder Dumas' Tour de Nesle was stopped after its 980th performance because the censors had suddenly discovered that it was immoral. Seven years afterward the drama was authorized without any change in the text. M. Legouve's Two Queens was forbidden under the Empire, because in the piece it was a question of the divorce of Philip Augustus, authorized by the Pope. The souvenir was not a pleasing one to the Church magnates, and as the third Napoleon wished to be well with them the piece was suppressed. In one of Sardou's comedies a person cries, "Ah! these blonde women are all poisoners!" Either the Minister or the Examiner—perhaps both—had a blonde mistress, and Sardou was obliged to change his text. There are any number of other instances to show the stupidity of this examining committee.

M. Zola has very justly observed, apropos of Germinal, that the French people are still ignorant of the use of liberty. They are, he says, like a flock of caged birds suddenly let loose into a field of grain. They would die of hunger because they would be incapable of finding their food. Already most of the managers have been interviewed on the subject of the censorship, and they all declare themselves to be in favor of it. "If the censorship did not exist it would have to be invented," they cry. Why? Because it is a guarantee for them that after one or two representations the authorities will not step in and stop a piece on the ground that it is immoral or dangerous. This theory may strike you as being a singular one, but it is a notorious fact that the managers here are very timid. They have not, as Zola says, yet learned the uses of liberty. And, strange to say, most of the dramatic authors are also in favor of maintaining the censorship, for they esteem that they have much more chance with it than they would have with a manager left to his entire responsibility. Sardou, for example, says that the examiners render a great service to authors and directors. The important thing is to have intelligent men use the pencil and scissors. Authors, he thinks, would commit more blunders if they did not have the censorship to serve as a buffer between their manuscripts and the public. As for the directors, they know that the censors will prevent any of their rivals from playing immoral or even improper pieces. Sardou recalls that his Uncle Sam was refused a license when the censorship did not exist, and was authorised when Marshall MacMahon re-established it. M. Thiers took the responsibility of forbidding the piece because he said it would wound the feelings of Americans who came to Paris, and whose presence was a benefit to France. In vain did M. Sardou say that Mr. Washburne, then Minister, had read the piece and laughed at its caricatures. Thiers was inflexible. Six weeks afterward, when Uncle Sam was played at New York, Sardou again attempted to have the prohibition removed, but Thiers replied that the Americans might like to laugh at themselves, whereas they might not care to have foreigners laugh at them. And so Sardou was obliged to wait until the censorship had been restored by Marshal MacMahon. Dumas says that if there were no censorship any Government could send fifty hired men to hiss any piece that was distasteful to it, and then, on the morrow, it would close the theatre in the the name of public order. Sarah Bernhardt is of opinion that without the censors unprincipled authors or actors would name their enemies on the stage. Theodora says that the censorship is sometimes absurd, for institutions are only worth as much as individuals; but when the censors act stupidly authors can always appeal to the public. Coquelin thinks the censorship is necessary for the dignity of the French stage. At the Français the committee often perform the duty of censors, and their suggestions are always listened to with respect by the authors. The actor's experience of the theatre often prevents the appearance of a dangerous scene or an injudicious expression.

Notwithstanding all these important witnesses in favor of the censorship, it seems probable that an attempt will be made by Zola and his friends to have the institution abolished. Ween the discussion on the budget takes place M. Edouard Lockroy will demand the suppression of the examining committee. His idea is to apply to the theatres the common law that now governs the press and public meetings. It would be a return, in some sort, to the repressive measures that formerly existed. In case of any disorder, or trouble, the manager of the theatre could be held responsible and prosecuted. But, as we have already seen, there will be a strong party in favor of the retention of this relic of monarchical and Imperial times.

STRAPONTIN.

Amateur Notes.

The Rivals began operations with Richard III. last week at the Opera House. Another drama will be presented by this association in the near future.

Love's Sacrifice was given at the Brooklyn Athenæum last week to an appreciative audience. Ira H. Moore was Matthew Elmore, supported by J. J. Jackson, W. H. Jones, J. H. Arnold, J. Pidgeon, H. M. Noble, Stella Elmore, Annie Culver and Annie Dowling.

The Amateur League is announced to begin work. The League was one of the foremost societies last Winter.

R. C. Hilliard made his final bow on the amateur stage in The Galley Slave. Mr. Hilliard will be seen at the Criterion Theatre, Brooklyn, next month, in False Shame, supported by a professional company.

Sara McVicker undertook with success an important role in Eagle's Nest at the Harlem Theatre, last week. Miss McVicker is a pupil of the Lyceum School, and has made a promising debut. In this same play was Charles Macklin, formerly of the Kemble and Gilbert.

The Rajah, Saratoga, Cricket on the Hearth and The Shaughraun, are some of the comedies underlined by the various societies.

The Amateur Opera Association gave a concert at their rooms in Brooklyn last week. Among those who appeared were Mrs. E. J. Grant, Miss Starritt, John G. Hill, etc. The Sorcerer is to be produced by this society at the Academy of Music Dec. 9. J. W, Macy, who was to have played Dr. Daly, has retired from the cast.

On Nov. 17 the Arlington League gave its first performance this season at the Lexington Avenue Opera House. Billee Taylor was the attraction, with the following in the leading roles: Emma Henry Thomas, Alice Mersereau, J. W. Macy, Emmet Drew and John D. Shaw. A reception will follow.

The Junior Club will appear at Orange, N. J., on Nov. 24 in aid of the Orange Memorial Home. This association did creditable work last Winter, and has on its roll several actors of ability. Who's to Win Him? and Second Thoughts will be interpreted by Messrs. Wainright, Wendell, Coward, Hall, Harrison, Satterlee, Mrs Teall and Miss Burke.

The Dumb Witness was played by the Park at the Opera House last week to a well-filled auditorium.

St. Peter's Dramatic Association has been giving a number of performances of The Pirates of Penzance for the benefit of a charity in Brooklyn.

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TELEGRAPHIC NEWS.

Frank McNish at Home.

[SPECIAL TO THE MIRROR.]

ROCHESTER, Nov. 18.—McNish, Johnson and Slavin's Minstrels opened to an immense house at the Grand on Monday night. The organization is a strong one. Frank McNish met with an enthusiastic reception, and was presented with several floral designs, among which a handsome ladder of roses and horse-shoe was particularly beautiful.

At the Academy the Kernell Brothers are doing a great business in straight variety.

The parade of McNish, Johnson and Slavin's troupe is quite a novelty in the way of an out-door attraction.

Minstrels Change Owners.

[SPECIAL TO THE MIRROR.]

DAVENPORT, Ia., Nov. 16.—Have purchased W. J. Gilmore's interest in McIntyre and Heath's Minstrels from this date. Large house to-night. E. ROSENBAUM.

Patti Rosa Taken Ill.

[SPECIAL TO THE MIRROR.]

SAVANNAH, Ga., Nov. 16.—Patti Rosa opened to-night to standing-room only.

SAVANNAH, Nov. 17.—Patti Rosa, billed for Zip to-night, was taken suddenly ill before the curtain rose. Audience dismissed.

Good Openings in the Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Nov. 18.—Our places of amusement had very good openings on Monday evening. Bartley Campbell's Siberia, at the Opera House, was presented to one of the best Monday-night audiences of the season. The scenery and mountings of the play have all been renewed, and the presentation could not be eclipsed for fine scenic displays. Emma Vaders, Netta Guion, Frankie McClelland, Helen Windsor, George Parkes, Henry Ludlum, Sidney Ellis, Charles Herman, Charles Waite, Vint. Woods and Charles Frew all do good work.

Lester and Allen's Minstrels paraded the streets on Monday evening, and afterward opened a week's engagement at Library Hall before a very large audience. Very fair minstrel show. The principal feature is the appearance of Sullivan and Muldoon in classic pictures. After their appearance all interest ceases.

The Rentz-Santley company appeared at the Academy to a packed house, as also did Lennox's Hoop of Gold at Harris' Museum.

Minnie Bell, a local soprano of some note, left for New York, Monday. She has accepted a position as leading soprano in the American School of Opera.

The Quaker City.

[SPECIAL TO THE MIRROR.]

PHILADELPHIA, Nov. 17.—Minnie Maddern appeared last night at the Walnut Street Theatre in her new play, In Spite of All. She was greeted by a large audience, which constantly showed its pleasure and approval. The little lady made many new friends and admirers, and scored so decided a hit that her success here is assured. Richard Mansfield shared in the honors and received much applause.

Michael Strogoff opened at the Academy of Music last night and achieved a brilliant success. It ran with great smoothness, and consequently its many beautiful tableaux were effective. Dramatically it was rendered strong by the appearance in the cast of artists such as Joseph Slaytor, J. M. Francoeur, Cecile Rush and Florine Arnold. The spectacular features were very showy, and were enhanced by a strong corps de ballet, headed by Carlotta Brianza and Mme. Cappelini, each of whom proved herself worthy of high rank in her art.

Signor Salvini opened last night at the Chestnut Street Opera House in The Gladiator. The audience was such a one as possibly he alone can draw in this city. The play is inferior to almost any in his repertoire, but affords this great actor opportunities for impressive elocution and some powerful acting.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

CHICAGO, Nov. 18.—Judic, at the Opera House, is drawing good houses. She is favorably received. Opened to $1,300; second night, $1,400. Advance sale large. Fourth week of Black Hussar large; second week of Boston Ideals same.

DETROIT, Nov. 18.—Alice Harrison, in Hot Water, with a good company, appeared at the Detroit to a fair house. At White's, Our Goblins, a very light comedy, with a light company, opened to good business.

SALEM, Mass., Nov. 17.—Roland Reed, in Cheek, Monday night, to a fair house.

PROVIDENCE, Nov. 18.—The entertainments at different places of amusement are of the best. At the Providence, The Mikado opened the week before a large audience. At Low's, Mme. Janish opened for the week in Anselma, before a fair-sized house.

BUFFALO, Nov. 18.—Robson and Crane's Comedy of Errors was produced in magnificent style at the Academy of Music, Monday night. With an increased scale of prices, the house was very nearly full. For a first-night, the performance ran very smoothly. At the Court Street Theatre, The Bohemian drew a fair-sized audience. Hazel Kirke filled the Museum, and the Adelphi had but a few vacant chairs when the curtain rose.

JACKSON, Mich., Nov. 18.—A Wife's Honor, with a fine all-round company, was presented before a packed house at the Hibbard on Monday night. Everybody well pleased.

NEW HAVEN, Ct., Nov. 17.—Bock's Power of Money company opened here last night to a crowded house. G. B. BUNNELL,

BANGOR, Me., Nov. 16.—The capacity of our Opera House was tested 14th, when the Wiley-Golden company appeared in Chestnuts. Fine company and clever play. The public verdict is that the place is a success.

F. A. OWEN.

[illegible], N. Y., Nov. 17.—Pyke's Opera company in The Mikado last evening to a large and appreciative audience.

[illegible], Nov. 18.—Rose Coghlan had a [illegible] house at the Park Monday night to [illegible] as did Joseph Jefferson at the [illegible] Van Winkle. The Florences [illegible] at the Boston Museum to [illegible] Hatchet. Second week of Sam'l [illegible] Boston Theatre; good house. [illegible] of The Mikado at the Hollis Street, and The Rat-Catcher at the Bijou, to good houses. Denny Doon at the Howard, and The Danites at the Windsor, also had large audiences.

CHICAGO, Nov. 18.—Louise Balfe opened at my house last night to a good and appreciative audience. To say that her rendition of Dagmar was an extraordinary piece of acting would but poorly convey an idea of her ability. Her powerful portrayal of emotion was a revelation. Press and public of Chicago unite in proclaiming her to be one of the greatest of actresses. I announce with pride that I have arranged for a return visit to my theatre. At her second appearance, to-night, a representative audience much larger than last night is in attendance. DAN'L SHELBY,
Manager Academy Music.

John McCullough.

IN MEMORIAM.

Farewell, McCullough, Nature's noble son!
Thou sincere friend and honest man, farewell.
None knew thee but to honor thy great worth,
None mourn thee more than those who tolled thy knell.

No more shall thy Virginius teach our race
A Roman father could live out of Rome;
No more thy Lucius Junius wrings our hearts,
Nor Cade the bondman see his boyhood's home.

No more thy hoary Lear, in madness wrapped,
Call curses on his thankless daughter's head;
No more thy Spartacus, brave Thracian youth,
Fight Gauls and then mark Romans for his dead.

No more thy Metamora feel those wrongs
Our pale-faced fathers forced him to endure.
Alas! no more thy Richelieu mark the ground
Within whose circle stood his ward secure.

Dead art thou to our stage—not so thy fame,
Which lives to shine for many hundred years.
Thy past, kind, genial friend, is ever ours,
And at thy tomb we offer up our tears.

—WALTER HUSSELL.

The Theatres and the Excise.

The revival of an old law incorporated into that portion of the Consolidation Act of 1882 relating to theatrical licenses and prohibiting the sale of liquor in places of amusement, is giving the theatrical managers of this city a great deal of trouble just at present. On last Saturday Mayor Grace forwarded a number of charges against Excise Commissioners Mitchell and Haughton, charging those gentlemen with granting licenses to saloons well known as disreputable. Commissioner Morris is also put on his defense, and charges the whole Board with neglect and malfeasance in office by allowing the violation of Section 2010 of Chapter 410 of the Laws of 1882, in that they have granted licenses for the sale of beer and spirituous liquors in premises connected by doors, windows and other apertures with the auditorium or lobbies of places of exhibition or performance in this city.

As might have been expected, this charge has put the entire Board on its mettle, and the dead-letter law has for the past week been rigidly enforced in all cases where the managers have not managed to get in ahead. From the vestibule of Niblo's Garden a door has always communicated with the bar of the Metropolitan Hotel. Simultaneous with the action of the Mayor, this door was closed and the searcher after a "smile" was forced to go outside and around for it. On Tuesday ex-Judge Clancy, counsel for John M. Otter, manager of the Metropolitan Hotel, served a temporary injunction on all the members of the Board, restraining them from considering the use of the door as a cause for revoking or interfering with a license for the sale of liquors theretofore granted. The case is set down for hearing on Nov. 24. About fifteen minutes after the serving of the injunction the door was thrown open. Manager Otter is determined to fight out the matter in the courts.

The Star Theatre bar, which is in the basement of the building, has been shut up altogether. T. Henry French managed to get an injunction from Judge Donohue restraining the Excise Board from interfering with the bar of the Grand Opera House. This case comes up next week.

The first conflict of authority between the Excise and Fire Commissioners was witnessed at the Morton House, the latter refusing to allow the door which leads from the theatre to the barroom of the Morton House to be closed, on the ground that it was a necessary exit in case of fire. The door is still open. A similar controversy arose over the door at the People's Theatre which leads to a barroom next door, and this also has been kept open. Proprietor Kramer, of the Atlantic Garden, where a similar condition of things exist in relation to the Thalia Theatre, is keeping the door open and has engaged counsel to enjoin the Board from interfering with it.

On Thursday last a license was refused to the saloon adjoining the Bijou Opera House because of its door leading to the vestibule of the theatre. The Messrs. Aronson, of the Casino, have taken the opinion of counsel, and have refused to allow the doors to be closed which connect with the restaurant and bar.

At the meeting of the Board on Tuesday afternoon the proprietor of the Eden Musee and a number of other places were summoned to appear at eleven o'clock this morning.

While all this turmoil has been going on, the regular concert-halls, where beer and spirituous liquors are sold during the performance and at a distance of a few feet from the stage, still go on in the even tenor of their way. That the blame for this rests with the Board cannot be fully determined; but that its action at present is merely forced on by the charges of the Mayor, none will deny. Licenses had been granted to the theatres by the Mayor, something which should not have been done had he been aware, which he doubtless was, of the existence of the saloons adjoining. The end of the present little difficulty will doubtless be either the repealment of the obnoxious law or its alteration in such a way that it will not continue to stand as a menace over the heads of law-abiding theatrical managers.

Mr. Cowper's Plays.

According to the Sunday edition of one of the morning newspapers, John Stetson avers it to be his belief that The Idol of the Hour, which William C. Cowper lately sold to Rose Coghlan, and which has proved quite successful on the road, was his property, on the ground that the play was really written by the late John C. Cowper, father of Will Cowper, who was the star of the stock company at the Globe Theatre, Boston, several years ago. Mr. Cowper, who is very indignant over the assertion, has instructed his lawyer to begin suit for civil libel against the manager of the Fifth Avenue Theatre.

"Mr. Stetson made a similar assertion when my Gypsy Born was written," said Mr. Cowper to a MIRROR reporter yesterday, "and it is my intention that these insinuations on my integrity shall stop once for all. My father was engaged for two years at the Globe to play the parts that were given him and not to write plays. I think he has left a number of plays in England, but I have never had the opportunity to go over and get them. If I should, you may be sure that my father will get all the credit due him.

"Anyhow, if my father had left any plays, I would not be so unkind to his memory as to believe that he would give them to the manager of the theatre in which he was employed. All of my plays were written at Leslie Allen's residence at Manhasset, L. I., and under his observation."

Professional Doings.

—Jessie West has been engaged by Barney McAuley to play Clip in his Jarvis Section.

—J. L. Saphoré, the well-known stage manager recently with Fred. Warde, is at liberty.

—Carrie Elberts has been engaged to play the part of a crippled boy in Hoodman Blind.

—Frank C. Bangs and The Silver King will be the attraction at the People's Theatre next week.

—The dates of Nov. 11, 12, 23, Dec. 25, 26 have been filled at the Charleston (S. C.) Academy of Music.

—On Thursday last, in the City Court, Laura Rose sued Messrs. Andrews and Sheppard, of the Michael Strogoff company, and secured the amount of salary claimed, with interest, $492.

—The most wonderful trick that Kellar, the magician, does, entitled "His Majesty's Casket, an Oriental Mystery," will be introduced into next week's performance at the Comedy Theatre.

—Theodore Bendix, musical director of Pope's Theatre, St. Louis, is highly commended by the newspapers in that city for the attractive character of his programmes and the efficiency of his band.

—A complete list of all the principal dramatic and musical critics of the United States and Canada will be found in the next edition of Harry Miner's Dramatic Directory, which is to be issued in a few days.

—Twelve members of W. E. Sheridan's company have sent a letter to THE MIRROR emphatically denying that their salaries are in arrears, "Up to the last pay-day," they add, "salaries were met in full, and we know some cases where money has been drawn ahead of time."

—Nat Goodwin will begin his two weeks' engagement at the Standard on Monday next. His company comprises Henry V Donnelly, Edward F. Goodwin, James B. Radcliffe, Frank Morse, Major Newell, Daisy Murdock, Hattie Schell, May Uart, Helen Lowell and the Fletcher Trio.

—In Knoxville, Tenn., last Thursday, the City Marshal demanded admission to a performance of The Corner Grocery. Manager Sully refused him, and the marshal thereupon went out and hired street gamins to create a disturbance in front of the house. Mr. Sully denounced this conduct from the stage. The Mayor happened to be present, and he investigated the matter and suspended the marshal.

—Rehearsals of Hoodman Blind were begun at Wallack's, under Charles Cathcart's directions, on Tuesday, the prospects being that the drama will begin its first representation either on Saturday, Nov. 28, or the following Monday. Harley Merry and a large staff are at work on the seven scenes. Besides the full strength of Wallack's company, a large number of outside people will be used in the production. Annie Robe will have the leading female role, while Mme. Ponisi, Harry Edwards and John Gilbert will be forced into playing parts of a few lines each, the latter gentleman dying in the first act.

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French Dramatic Censorship.

PARIS, Nov. 4, 1885.

Only last year M. Henry Fouquier, one of the most brilliant and competent of the Parisian critics, in discussing the liberty of the theatres said that the censors still existed, but they were disguised under the name of inspectors and mixed with the fashionable *tout Paris* of the first representations. Still, continued M. Fouquier, it could not be seriously said that the censorship existed, because in the matter of spice the public received all it could support. This opinion was that of the majority of persons, for, since 1870, what few pieces have been forbidden here were mostly works in which the Germans were not treated as tenderly as a prudent foreign policy demanded. No outcry was made against these prohibitions, and the censorship has continued to flourish the same as in the palmy days of Imperial despotism. In spite of its existence quite as many immoral pieces have been produced under the third Republic as under the preceding *regime*; but the French are very tolerant on this point. Their idea of the morality of a piece is that the intrigue or the dialogue is of little consequence. All the danger consists in whether the hero is punished or rewarded. M. Zola is the first one who has seriously drawn attention to the fact that with all the progress made during the past fifteen years one of the most vexatious and anti-republican institutions is still as vigorous as ever. Messrs. Erckmann-Chatrian, Deroulede, Coppée, Dacheres and others said nothing when the "examining committee"—this is the official title of the censors—declined to pass their patriotic dramas, but M. Zola fails to comprehend why, under a Republic, a republican piece cannot be played.

Germinal, the drama which has been refused a license, is a story of mining life in the north of France. In one of the scenes a strike takes place. Men and women go from pit to pit and try to prevent those miners who desire to continue work from descending in the mines. They cut the cables, destroy the machines and commit all sort of excesses. The soldiers are called out to quell the disturbances, and they succeed only after having killed some of the miners. This scene was taken as the pretext for forbidding the production of the drama, as the sight of gendarmes firing upon the workmen was thought to be too exciting for French nerves. M. Zola offered to so modify the scene, that the military should simply cross the stage. As modified the strikers beseech the soldiers to release those of their comrades that they have arrested. The only reply that the officer makes is "Forward!" Then the gendarmes disappear and the crowd throws stones after them. Instead of a strong fire of musketry, which the action of the piece required, the authors modified the scene so that only two shots were heard, as these two shots were absolutely necessary for the understanding of the plot. When, however, M. Zola had made these concessions, the Minister did not dare to authorize the performance. A pleading in favor of the famished and of the victims of capital appeared to him intolerable on the stage. After M. Zola had received back his manuscript, he found that the examiners had erased every allusion to the selfishness of the proprietors of mines. Wherever the words stockholders, capital or proprietor appeared they had been mercilessly struck out.

Dramatic censorship has always existed in France, except at slight intervals, under one form or another, either preventive or restrictive. It was first abolished by the revolutionary Republic, in 1791; then by the bourgeois Republic, in 1848, and finally by the present Republic, in 1870. When Marshal MacMahon became President, in 1873, he re-established the censorship on the strength of the power conferred by the state of siege—for Paris was still under martial law at that time. But as the state of siege was raised long ago, the censorship legally disappeared with it. The examining committee has really been kept in existence by an appropriation tacked on to the budget of the Minister of Public Instruction, under whose direction they work. The billet is what in America would be called a "soft thing;" and we all know how difficult it is to suppress a sinecure in Government administrations France is to-day quite as afflicted with sinecures as the United States ever was. This examining committee consists of four members, Messrs. Deforges, Bourdon, Levesque and Gauné, and these names are as unknown to most Frenchmen as they are to the average American reader These obscure gentlemen not only sit in judgment on the works created by men like Augier, Dumas, Sardou or Zola; they correct or suppress whatever does not strike their taste! They have the pleasure of reading all the new pieces before the public hears a line of them, and their vanity is tickled by the power they possess of calling before them the most illustrious writers of the day and "suggesting" whatever alterations are deemed necessary. Pretty actresses, whose rôles have been scissored by these literary hacks, often implore their clemency, and the visits of these charming dames is not one of the least attractions of the life of a "literary examiner." Then these censors always have their places at the dress rehearsals and first representations, where they are supposed to see that their modifications in the manuscript have not been restored by the actors or actresses. As soon as a manager accepts a play, he deposits two copies of it at the office of the examining committee. One of the members reads the piece and sees that it contains nothing contrary to good morals or dangerous from a political point of view. He then makes a report to the Under Secretary of the Fine Arts, who authorizes or prohibits the performance, as the case may be. For Germinal neither the committee nor the Under Secretary dared to take the responsibility of deciding, and so the question was referred to the Minister. M. Goblet, himself, without reading the piece, laid the matter before the Cabinet, and it was this body that finally declined to allow M. Zola's drama to be played. Besides the theatrical pieces, this committee examines all the songs that are to be sung in public, and it watches over the programmes of the cafés concerts. Any one who has visited these establishments will recall that the committee is not very ferocious on the question of morals.

Some queer stories are told about the censors. In a comedy where a gardener proposed to his master to serve for dinner a salad of barbe de capucin, the intelligent examiner erased barbe-de-capucin and wrote in the margin: "Choose another salad; you must not make fun of religion!" Under the Restoration the censors struck out some couplets in favor of gas, as the Government in those days protected the grocers who sold candles! In Felix Pyat's Two Locksmiths an assassin cries: "It is true that the moon is not yet complaisant." This exclamation was effaced as not conforming to astronomy! In the Dame aux Camelias (Camille) the censors wanted Dumas to marry Armand and Camille at the end. "It would be more moral!" they said. In Augier's Lionnes Pauvres the censors suggested that between the fourth and fifth acts Seraphine should be afflicted with the smallpox as a natural punishment for her wickedness! The elder Dumas' Tour de Nesle was stopped after its 980th performance because the censors had suddenly discovered that it was immoral. Seven years afterward the drama was authorized without any change in the text. M. Legouve's Two Queens was forbidden under the Empire, because in the piece it was a question of the divorce of Philip Augustus, authorized by the Pope. The souvenir was not a pleasing one to the Church magnates, and as the third Napoleon wished to be well with them the piece was suppressed. In one of Sardou's comedies a person cries, "Ah! these blonde women are all poisoners!" Either the Minister or the Examiner—perhaps both—had a blonde mistress, and Sardou was obliged to change his text. There are any number of other instances to show the stupidity of this examining committee.

M. Zola has very justly observed, apropos of Germinal, that the French people are still ignorant of the use of liberty. They are, he says, like a flock of caged birds suddenly let loose into a field of grain. They would die of hunger because they would be incapable of finding their food. Already most of the managers have been interviewed on the subject of the censorship, and they all declare themselves to be in favor of it. "If the censorship did not exist it would have to be invented," they cry. Why? Because it is a guarantee for them that after one or two representations the authorities will not step in and stop a piece on the ground that it is immoral or dangerous. This theory may strike you as being a singular one, but it is a notorious fact that the managers here are very timid. They have not, as Zola says, yet learned the uses of liberty. And, strange to say, most of the dramatic authors are also in favor of maintaining the censorship, for they esteem that they have much more chance with it than they would have with a manager left to his entire responsibility. Sardou, for example, says that the examiners render a great service to authors and directors. The important thing is to have intelligent men use the pencil and scissors. Authors, he thinks, would commit more blunders if they did not have the censorship to serve as a buffer between their manuscripts and the public. As for the directors, they know that the censors will prevent any of their rivals from playing immoral or even improper pieces. Sardou recalls that his Uncle Sam was refused a license when the censorship did not exist, and was authorised when Marshall MacMahon re-established it. M. Thiers took the responsibility of forbidding the piece because he said it would wound the feelings of Americans who came to Paris, and whose presence was a benefit to France. In vain did M. Sardou say that Mr. Washburne, then Minister, had read the piece and laughed at its caricatures. Thiers was inflexible. Six weeks afterward, when Uncle Sam was played at New York, Sardou again attempted to have the prohibition removed, but Thiers replied that the Americans might like to laugh at themselves, whereas they might not care to have foreigners laugh at them. And so Sardou was obliged to wait until the censorship had been restored by Marshal MacMahon. Dumas says that if there were no censorship any Government could send fifty hired men to hiss any piece that was distasteful to it, and then, on the morrow, it would close the theatre in the the name of public order. Sarah Bernhardt is of opinion that without the censors unprincipled authors or actors would name their enemies on the stage. Theodora says that the censorship is sometimes absurd, for institutions are only worth as much as individuals; but when the censors act stupidly authors can always appeal to the public. Coquelin thinks the censorship is necessary for the dignity of the French stage. At the Français the committee often perform the duty of censors, and their suggestions are always listened to with respect by the authors. The actor's experience of the theatre often prevents the appearance of a dangerous scene or an injudicious expression.

Notwithstanding all these important witnesses in favor of the censorship, it seems probable that an attempt will be made by Zola and his friends to have the institution abolished. Ween the discussion on the budget takes place M. Edouard Lockroy will demand the suppression of the examining committee. His idea is to apply to the theatres the common law that now governs the press and public meetings. It would be a return, in some sort, to the repressive measures that formerly existed. In case of any disorder, or trouble, the manager of the theatre could be held responsible and prosecuted. But, as we have already seen, there will be a strong party in favor of the retention of this relic of monarchical and Imperial times.

STRAPONTIN.

Amateur Notes.

The Rivals began operations with Richard III. last week at the Opera House. Another drama will be presented by this association in the near future.

Love's Sacrifice was given at the Brooklyn Athenæum last week to an appreciative audience. Ira H. Moore was Matthew Elmore, supported by J. J. Jackson, W. H. Jones, J. H. Arnold, J. Pidgeon, H. M. Noble, Stella Elmore, Annie Culver and Annie Dowling.

The Amateur League is announced to begin work. The League was one of the foremost societies last Winter.

R. C. Hilliard made his final bow on the amateur stage in The Galley Slave. Mr. Hilliard will be seen at the Criterion Theatre, Brooklyn, next month, in False Shame, supported by a professional company.

Sara McVicker undertook with success an important role in Eagle's Nest at the Harlem Theatre, last week. Miss McVicker is a pupil of the Lyceum School, and has made a promising debut. In this same play was Charles Macklin, formerly of the Kemble and Gilbert.

The Rajah, Saratoga, Cricket on the Hearth and The Shaughraun, are some of the comedies underlined by the various societies.

The Amateur Opera Association gave a concert at their rooms in Brooklyn last week. Among those who appeared were Mrs. E. J. Grant, Miss Starritt, John G. Hill, etc. The Sorcerer is to be produced by this society at the Academy of Music Dec. 9. J. W. Macy, who was to have played Dr. Daly, has retired from the cast.

On Nov. 17 the Arlington League gave its first performance this season at the Lexington Avenue Opera House. Billee Taylor was the attraction, with the following in the leading roles: Emma Henry Thomas, Alice Mersereau, J. W. Macy, Emmet Drew and John D. Shaw. A reception will follow.

The Junior Club will appear at Orange, N. J., on Nov. 24 in aid of the Orange Memorial Home. This association did creditable work last Winter, and has on its roll several actors of ability. Who's to Win Him? and Second Thoughts will be interpreted by Messrs. Wainright, Wendell, Coward, Hall, Harrison, Satterlee, Mrs Teall and Miss Burke.

The Dumb Witness was played by the Park at the Opera House last week to a well-filled auditorium.

St. Peter's Dramatic Association has been giving a number of performances of The Pirates of Penzance for the benefit of a charity in Brooklyn.

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